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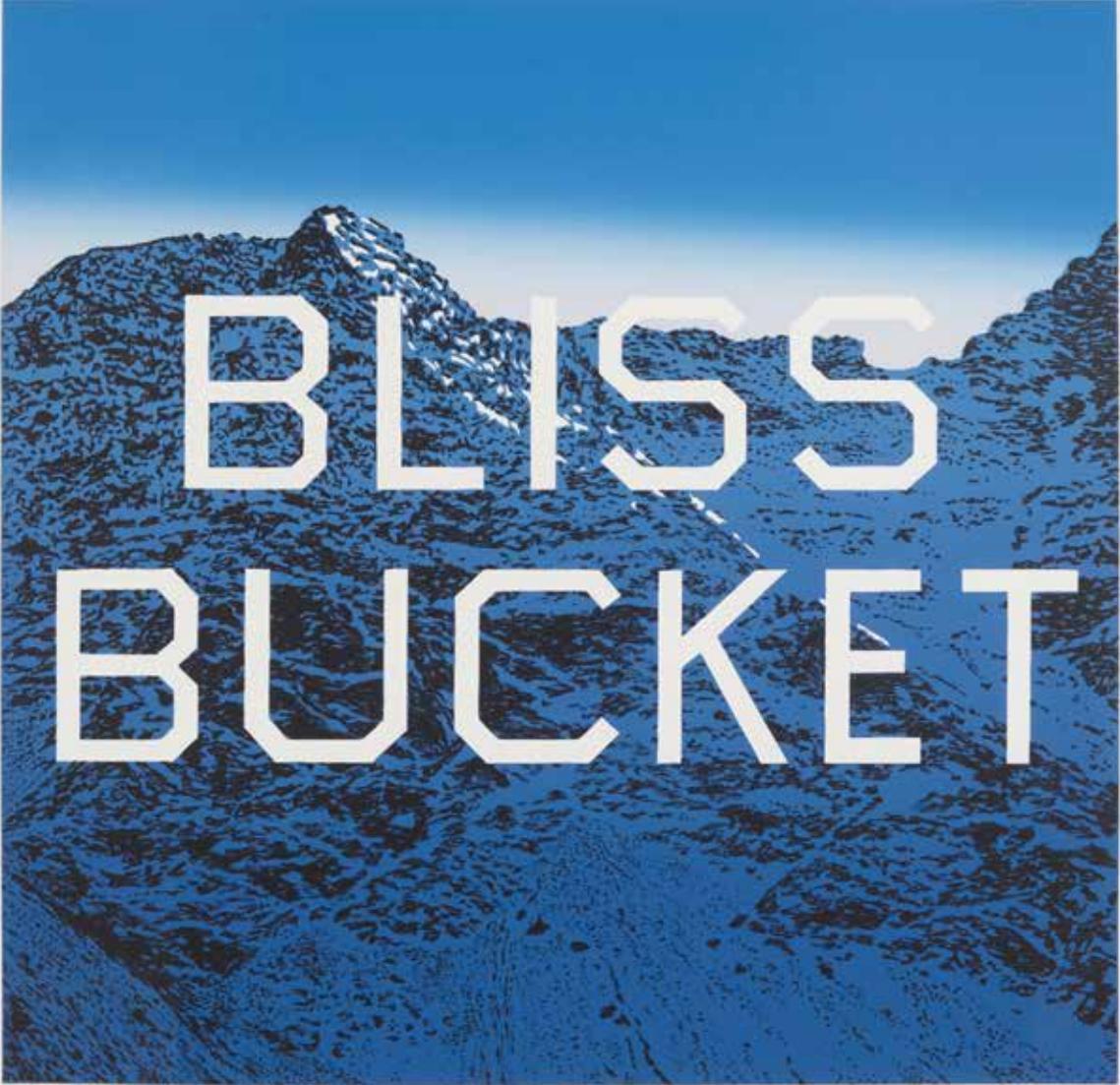


Modern & Contemporary Prints & Multiples

New York | May 9, 2023





A photograph of a snow-capped mountain peak under a clear blue sky. The mountain is rugged and rocky, with patches of snow on its slopes. The sky is a vibrant blue with a few wispy clouds near the horizon.

BLISS
BUCKET

Modern & Contemporary Prints & Multiples

New York | Tuesday May 9, 2023 at 11am EDT

BONHAMS

580 Madison Avenue
New York, New York 10022
bonhams.com

SALE NUMBER

28157
Lots 1 - 270

AUCTION INFORMATION

Bonhams & Butterfields
Auctioneers Corp.
2077070-DCA

CATALOG: \$45

ILLUSTRATIONS

Front cover: lot 191
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Inside front cover: lot 7
Opposite: lot 182
Page 4: lot 1
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Modern divider: lot 61
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PREVIEW

Friday, May 5, 10am - 5pm
Saturday, May 6, 12pm - 5pm
Sunday, May 7, 12pm - 5pm
Monday, May 8, 10am - 5pm

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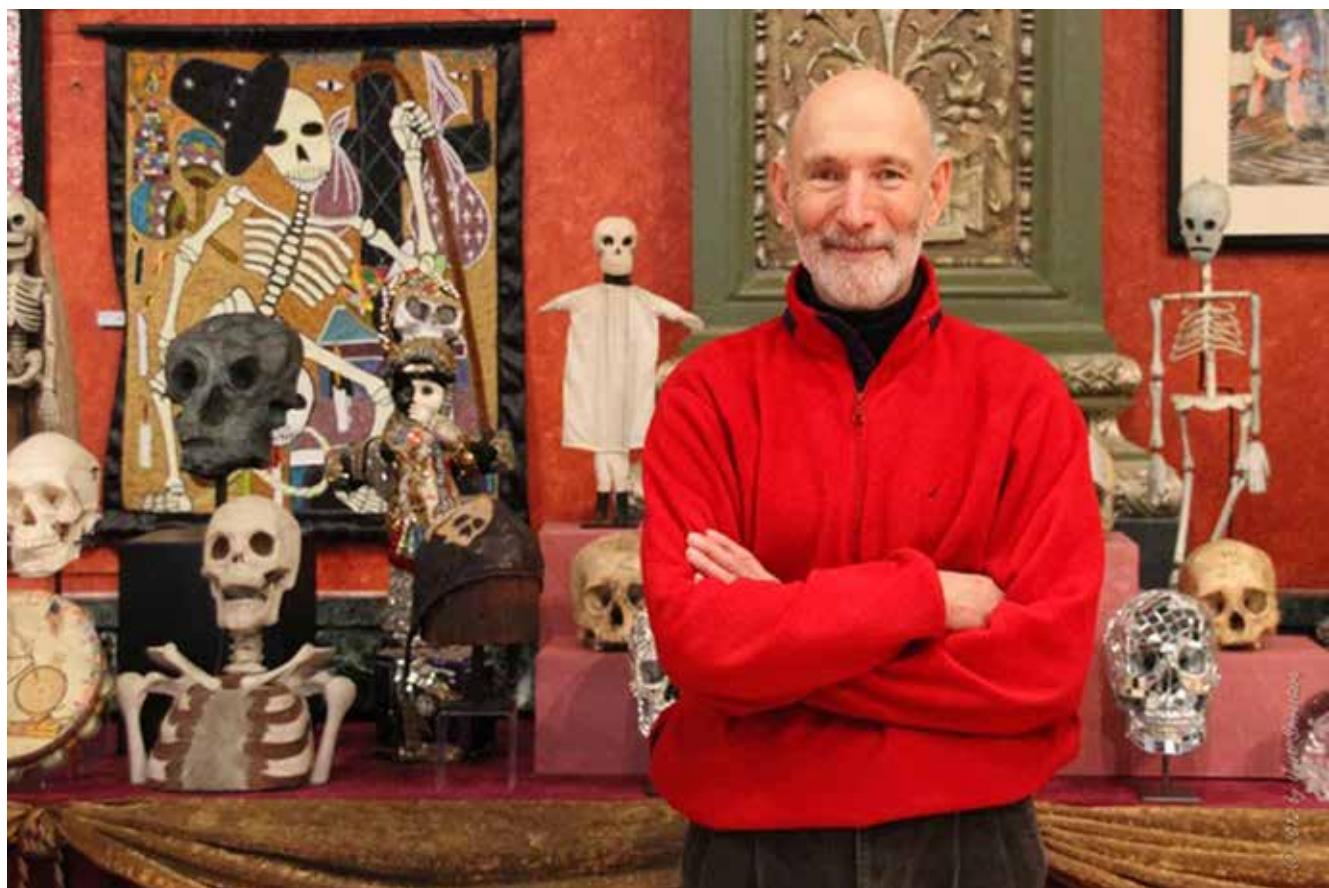


**“This art collection that I’ve created...does satisfy
my unquenchable curiosity to investigate the
visual subject of Death.”**

- Richard Harris

Bonhams is pleased to present a curated selection of graphic masterpieces from the collection of the late Richard Harris. After retiring in 2001 from his business as an antique prints dealer, Harris decided to amass a distinctly unusual group of works whose theme was the iconography of death. Harris called his collection the *Visual Gateway to the Conversation about Death*. This curated selection includes some of the most celebrated graphic works in western art, including Francisco

Goya's *Los Desastres de la Guerra*, 1863 and Otto Dix's *Der Krieg*, 1924. Other artists in the group pay direct homage to Goya, such as the Chapman Brothers' *The Disasters of War*, 1999 and Enrique Chagoya's *Homage to Goya II*, 1983-2003. Kara Walker's complete portfolio, *Harper's Pictorial History of the Civil War (annotated)*, 2005, presents a more contemporary reading of the dark history slavery and the Civil War.





1

PROPERTY FROM THE COLLECTION OF RICHARD HARRIS

1

JAMES ENSOR (1860-1949)

Mon portrait squelettisé (Skeletonized Self-Portrait)

(Delteil, Croquez, Tavernier, Elesh 67), 1889

Etching and drypoint with hand additions in watercolor on *simili*-Japan paper, Elesh's third (final) state, signed in pencil, titled and dated, countersigned and titled in pencil on the reverse, with full margins, framed. 4 1/2 x 2 7/8in (11.4 x 7.3cm)

sheet 11 3/8 x 9 1/4in (28.9 x 23.5cm)

\$8,000 - 12,000

An unrecorded hand-colored proof. Extremely rare.

Provenance

Artemis Fine Art, Paris

Exhibited

Wellcome Collection, London, November 25, 2012 - February 24, 2013,

Death: A Self Portrait

PROPERTY FROM THE COLLECTION OF RICHARD HARRIS

2

JAMES ENSOR (1860-1949)

La mort poursuivant le troupeau des humains (Death Pursuing the

Herd of Humans) (Delteil, Croquez, Taevernier 104; Elesh 106), 1896

Etching and drypoint on *simili*-Japan paper, Elesh's third state, signed in pencil and dated, countersigned and titled in pencil on the reverse, from the edition published in the album of the Société Royale de Belgique, with full margins, framed.

9 1/8 x 6 3/4in (23.2 x 17.1cm)

sheet 18 5/8 x 14 1/8in (47.3 x 35.9cm)

\$5,000 - 7,000

Provenance

Artemis Fine Art, Paris

Exhibited

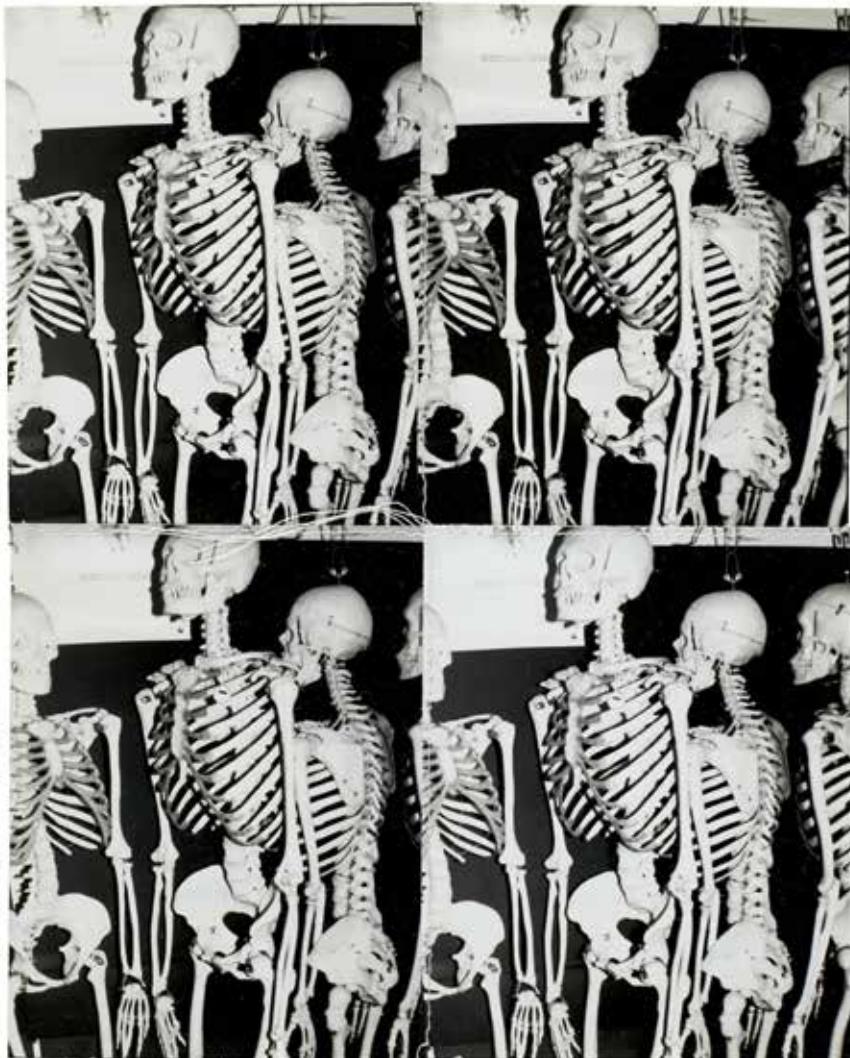
Wellcome Collection, London, November 25, 2012 - February 24, 2013, *Death: A Self Portrait*

Literature

Wellcome Collection, *Death a Picture Album*, London, 2013, p.50-51
(illustrated p. 51)



2



PROPERTY FROM THE COLLECTION OF RICHARD HARRIS

3

ANDY WARHOL (1928-1987)

Parkett No. 12: Collaboration Andy Warhol (Deluxe Edition with Signed Photo Edition), 1987

Machine-sewn photographs, signed in pencil and numbered 34/120 on the reverse, the full sheet, inserted in a parchment cover in the special edition of Parkett.

9 3/4 x 7 3/4in (24.8 x 19.7cm)

10 x 8 1/4 x 5/8in (25.4 x 21 x 1.6cm)

\$7,000 - 9,000

Exhibited

Wellcome Collection, London, November 25, 2012 - February 24, 2013,
Death: A Self Portrait

Literature

Wellcome Collection, *Death a Picture Album*, London, 2013, p.22-23
(illustrated p. 23)

PROPERTY FROM THE COLLECTION OF RICHARD HARRIS

4

FRANCISCO JOSÉ DE GOYA Y LUCIENTES (1746-1828)

Los Desastres de la Guerra (The Disasters of War) (80 works)

(Harris 121-200, Delteil 120-199), 1810-1820

The complete set comprising 80 etchings with burnished aquatint, drypoint and engraving, printed in sepia ink on heavy, absorbent wove paper with a J.G.O. or Palmette watermark (some without watermark), from the First Edition (Harris 1b) of 500 copies, with the corrections to Plates 9, 32, 33, 34, 35, 36, 39 and 47, published in 1863 by the Real Academia de Nobles Artes de San Fernando, Madrid, printed by the workshop of Laurenciano Potenciano, Madrid, bound in the original eight groups of ten impressions, contemporary blue wrappers stencil number 1-8, with the title page and introductory text in the first part, each plate with full margins, contained in a cloth portfolio. (80 works)
each plate approx. 6 5/8 x 9 1/4in (16 x 23.2cm)
each sheet approx. 9 7/8 x 13 1/2in (24.8 x 34.5cm)
portfolio overall 10 1/2 x 14 x 1 1/2in (27 x 35.7 x 3.1cm)

\$30,000 - 50,000

Exhibited

Wellcome Collection, London, November 25, 2012 - February 24, 2013, *Death: A Self Portrait*

Literature

Wellcome Collection, *Death a Picture Album*, London, 2013, p.48-49
(illustrated p. 49)

Although not published until 1863, *The Disasters of War* dates from the second decade of the 19th Century, when Goya was a celebrated artist with a reputation as a brilliant court painter. Publicly, he professed neutrality in political affairs, but privately, he began documenting in real time in etching plates the disturbing events that would eventually consume the country – Napoleon's brutal invasion and occupation of Spain during the Peninsular War (1801-14); the famine in Madrid of 1811-1812; and finally, the return of the repressive monarchy of Ferdinand VII following the French defeat. He called his series, the *Fatal consequences of the bloody war in Spain with Bonaparte*. It would be 35 years after his death that the first prints were pulled at the Royal Academy of Fine Arts of San Fernando where, in 1780, Goya had served as Director. Although Goya would never know the response to his series, his unflinching and yet at times disturbingly beautiful depictions of violence and brutal death would continue to affect audiences for the next 160 years. Artists were deeply inspired to continue in the tradition of Goya, commenting on the social injustices of their period through prints that bear homage to this Spanish artist both in subject matter and in the masterful application of aquatint.



PROPERTY FROM THE COLLECTION OF RICHARD HARRIS

5

JAKE & DINOS CHAPMAN (BORN 1966 & 1962)

Disasters of War (83 works), 1999

The complete portfolio comprising 83 etchings on Somerset TP paper, each sheet signed in pencil on the reverse and annotated 'AP' on the colophon (an artist's proof, aside from the edition of 15), published by Paragon Press, London, loose sheets as issued, each with full margins, each framed, accompanied by the original brown fabric-covered portfolio. (83 works)

various 5 3/8 x 7 7/16in (13.7 x 18.8cm)

each sheet 9 5/8 x 13 1/2in (24.4 x 34.3cm)

\$10,000 - 20,000

Provenance

C.G. Boerner, Düsseldorf, Germany

Exhibited

Wellcome Collection, London, November 25, 2012 - February 24, 2013, *Death: A Self Portrait*

Inspired by Goya's *The Disasters of War* prints, the Chapman Brothers include direct references to Goya's subject matter, but their *Disasters of War* also bears witness to the horrors of 20th century war, especially the genocide of World War II.





PROPERTY FROM THE COLLECTION OF RICHARD HARRIS

6

OTTO DIX (1891-1969)

Der Krieg (The War) (51 works) (Karsch 70-119, Karsch 120), 1924
The complete portfolio, comprising 50 etchings with drypoint and aquatint on laid paper, each signed in pencil, numbered in Roman numerals sequentially and numbered 57/70, with the five paper wrappers (as issued), each wrapper additionally signed and numbered '57', on cream wove and laid papers with the BSB watermark, printed by O. Felsing, Charlottenburg, published by Karl Nierendorf, Berlin, accompanied by the grey linen-covered portfolio case with the title in black on the cover, plus the additional plate *Soldat und Nonne* (Karsch 120), signed in pencil, numbered 56/70 and dedicated, all prints framed, accompanied by the original 26-page prospectus entitled '*Der Krieg: 24 Offsetdrucke nach Originalen aus dem Radierwerk von Otto Dix*', with 24 offset lithograph illustrations and titles of the first 24 prints in the portfolio, published in 1924 by Verlag Karl Nierendorf, Berlin. (51 works)

each image approx. 10 x 7 5/8in (25.5 x 19.2cm)

each sheet approx. 14 x 18 1/2in (35.6 x 47cm)

portfolio case (overall) 19 3/4 x 14 1/2 x 2 1/4in (50 x 37 x 6cm)

\$300,000 - 500,000

Provenance

C.G. Boerner, Dusseldorf, Germany

Exhibited

Wellcome Collection, London, November 25, 2012 - February 24, 2013,
Death: A Self Portrait

The Metropolitan Museum of Art, New York, November 29, 2017 -
January 7, 2019, *World War I and the Visual Arts*

Otto Dix's monumental graphic masterpiece, *Der Krieg*, considered by many to be one of the greatest anti-war artworks ever created, documents the horrific realities of war in unflinching graphic images. Dix, who at the outset of World War I enthusiastically volunteered to serve as an artillery gunner at the Eastern Front, experienced firsthand the terrible suffering endured by soldiers fighting in the trenches. Creating *Der Krieg* only six years after the end of World War I, Dix's scenes are rendered in meticulous and horrifying detail, with an authenticity that is relentless and terrifying.

An additional 51st print, *Soldat und Nonne (Soldier and Nun)*, deemed too scandalous by the publisher to be added to the portfolio, is also included.



57/80

I

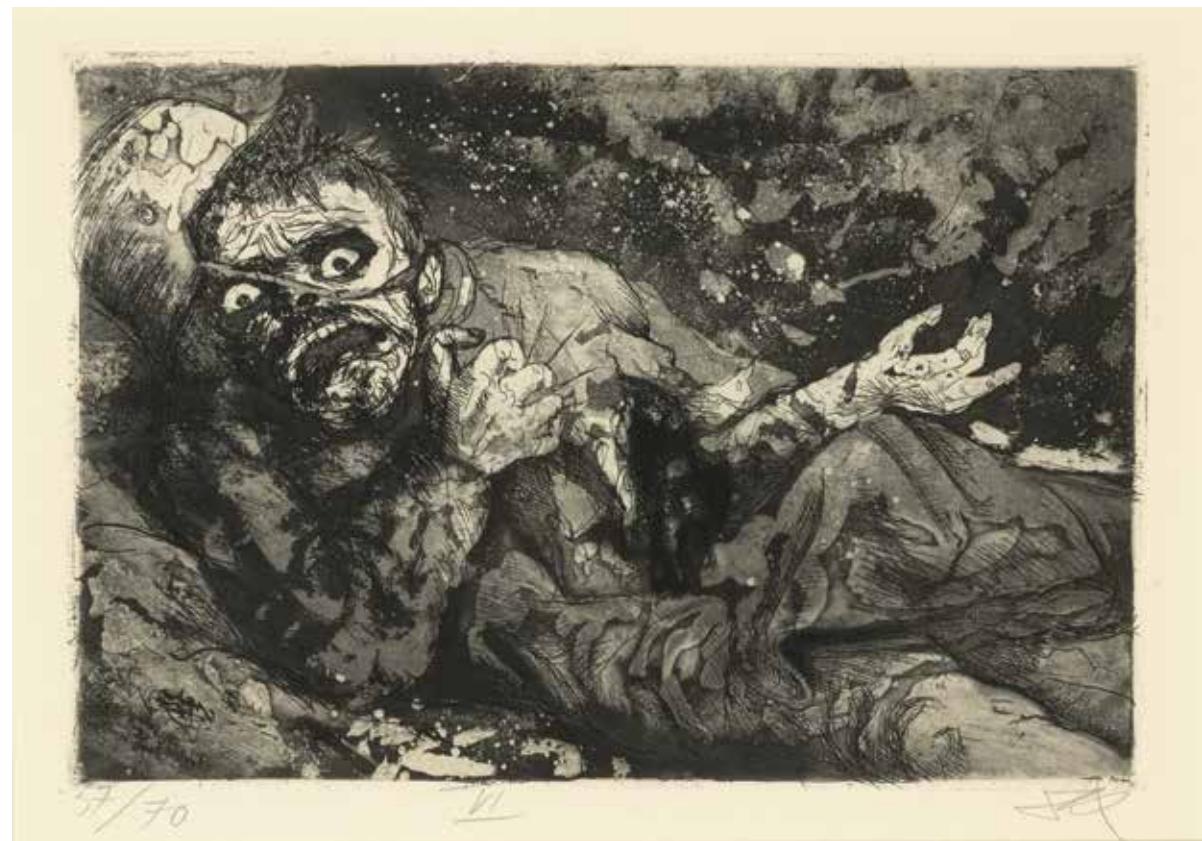
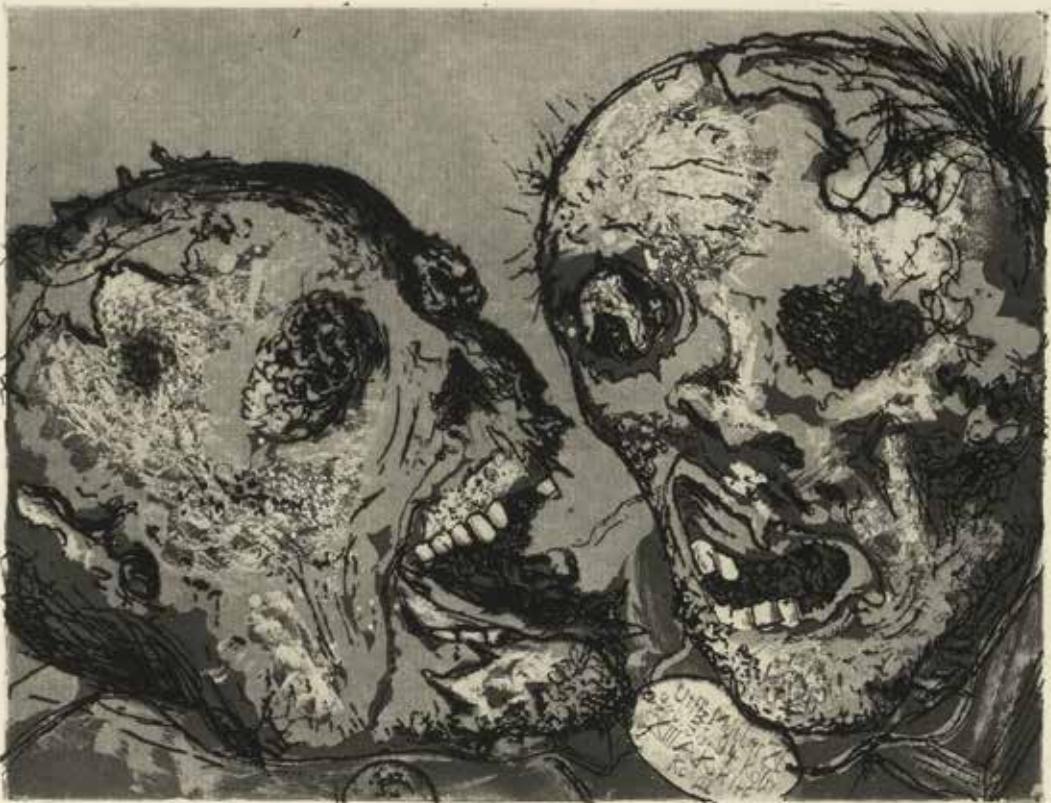
XX



57/20

III

DR





PROPERTY FROM THE COLLECTION OF RICHARD HARRIS

7

KARA WALKER (BORN 1969)

Harper's *Pictorial History of the Civil War (Annotated)* (15 works), 2005
The complete set comprising 15 offset lithographs and screenprints on
Somerset Textured paper, each initialed in pencil, dated and numbered
19/35 (there were also 10 artist's proofs sets), each with the inkstamp
of the publisher LeRoy Neiman Center for Print Studies, Columbia
University, New York on the reverse, each the full sheet, each framed.
(15 works)

each sheet 38 3/4 x 52 3/4in (98.4 x 134cm)

\$80,000 - 100,000

Provenance:

Christie's New York, October 28, 2022, Lot 146
Pace Prints, New York

Exhibited

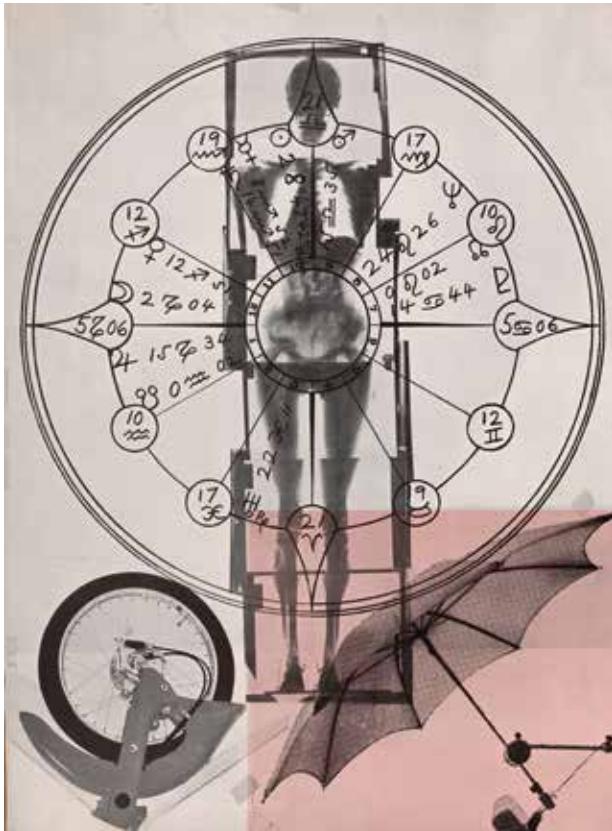
Wellcome Collection, London, November 25, 2012 - February 24,
2013, *Death: A Self Portrait*

This collection of 15 works is one of the first times Kara Walker joins her own imagery with 19th century source material. Each print in the portfolio references and uses Ed. Alfred H. Guernsey's and Henry M. Alden's Harper's *Pictorial History of the Civil War*, first published in 1866, as the starting point.

"These prints are the landscapes that I imagine exist in the back of my somewhat more austere wall pieces," Walker said of her portfolio of fifteen monumental prints. This was one of the artist's first engagements with the type of historical material that informs her work overall. Walker took the title of this series of prints from Harper's Magazine, which illustrated the battlegrounds of the Civil War during the 1860s. Walker appropriates the original wood engraving from the magazine and superimposes the silhouette of a large female bust with a hand being blown apart. Walker also challenges the viewers to see a new perspective by including African American figures in these prints. These figures become part of the story, adding in a historical point of view that Harper's Magazine had previously left out of the conversation.

The present work can be found in numerous prominent collections, including those of the Whitney Museum of Art, New York, the Metropolitan Museum of Art, New York, The Nasher Museum of Art at Duke University, North Carolina, and the Smithsonian American Art Museum, Washington DC, and is currently on view at the New York Historical Society.





8

PROPERTY FROM THE COLLECTION OF RICHARD HARRIS

8

ROBERT RAUSCHENBERG (1925-2008)

Autobiography (3 works), 1968

A set of 3 offset lithographs in colors on wove paper, each from an edition of 2000, printed by Broadside Art, Inc., New York, each the full sheet. (3 works)

Titles Include: *X-Ray*; *Circle of Words*; *Dance*
each sheet 66 x 48 1/2in (167.6 x 123.2cm)

\$3,000 - 4,000

PROPERTY FROM THE COLLECTION OF RICHARD HARRIS

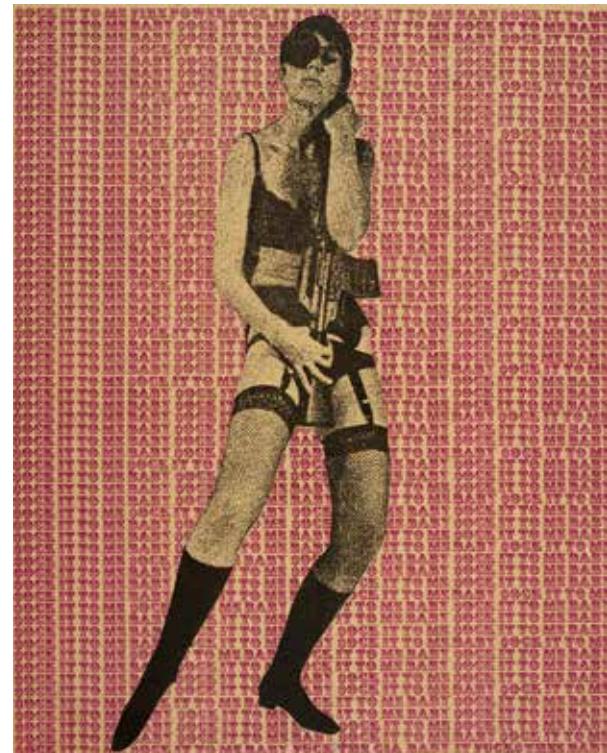
9

WILLIAM WEEGE (BORN 1935)

Peace is Patriotic (25 works), 1967

The complete portfolio of 24 offset lithographs and 1 screenprint on cream laid paper, each signed in pencil, dated and numbered 15/25, published/printed by Shenanigan Press, Limited, Madison, Wisconsin, contained in the original linen portfolio, each the full sheet. (25 works) each sheet 22 7/8 x 18 1/8in (58.1 x 46cm)

\$12,000 - 18,000



8



10

PROPERTY FROM THE COLLECTION OF RICHARD HARRIS

10

ENRIQUE CHAGOYA (BORN 1953)

Homage to Goya II (10 works), 1983-2003

The complete portfolio of 10 etchings with aquatint on Rives paper, each signed in pencil, dated and numbered 20/30, with the blindstamp of the publisher Segura Publishing Company, Mesa, Arizona, each with inkstamps of the artist, each with full margins, contained in original portfolio as issued. (10 works)
variable 7 x 8 3/8in (17.8 x 21.3cm)
each sheet 13 x 15in (33 x 38.1cm)

\$600 - 800

PROPERTY FROM THE COLLECTION OF RICHARD HARRIS

11

JASPER JOHNS (BORN 1930)

Untitled, from Reality and Paradoxes (Universal Limited Art Editions 127), 1973

Screenprint in colors on J.B. Green paper, signed in pencil, dated and numbered 2/100 (there were also 25 artist's proofs), published by Multiples, Inc., New York, printed by Styria Studio, New York, the full sheet, framed.

sheet 23 x 31in (58.4 x 78.4cm)

\$2,000 - 3,000



11

Modern



12

SYBIL ANDREWS (1898-1992)*Market Day* (Coppel SA 38), 1936Linocut in colors on *japon pelure*, signed in pencil, titled and numbered 26/60, with margins, framed.

12 5/8 x 14 5/8in (31.5 x 36.5cm)

sheet 13 1/4 x 15 3/4in (33.8 x 40cm)

\$6,000 - 8,000



12



13

14

AFTER GEORGES BRAQUE (1882-1963)*Nature morte au citrons* (Still Life with Lemons), c.1960

Collotype in colors on wove paper, signed in pencil and numbered 183/300 (there were also 30 artist's proofs), with the blindstamp of the publisher Guy Spitzer, Paris, with margins, framed.

13 x 17 3/4in (33 x 45.1cm)

sheet 20 1/4 x 25 1/8in (51.4 x 63.8cm)

\$2,500 - 3,500



14



15

15

ALEXANDER CALDER (1898-1976)

Landscape, 1975

Lithograph in colors on wove paper, signed in pencil and numbered 143/150, with the blindstamp of the publisher Transworld Art, New York, with full margins, framed.
sheet 30 x 43 3/4in (76.2 x 111.1cm)

\$8,000 - 10,000

16

ALEXANDER CALDER (1898-1976)

Pyramids at Dawn, 1976

Lithograph in colors on wove paper, signed in pencil and numbered 75/100, the full sheet.
sheet 20 1/4 x 28 1/4in (52.1 x 71.8cm)

\$3,500 - 5,500



16



17

17

ALEXANDER CALDER (1898-1976)

The Way to the World, 1968

Lithograph in colors on wove paper, signed in pencil and numbered 3/10 HC (an *hors commerce*, aside from the edition of 150), the full sheet.

sheet 29 1/4 x 43 1/8in (74.3 x 109.5cm)

\$2,000 - 3,000

18

ALEXANDER CALDER (1898-1976)

Lo Oscuro Invade, 1970

Lithograph in colors on Arches paper, initialed in pencil and signed by the poet, Carlos Franqui, numbered 238/500, the full sheet.
sheet 28 1/4 x 41 3/8in (71.7 x 105cm)

\$2,000 - 3,000

Franqui (1921-2010), was a Cuban author and poet living in exile in Italy when he collaborated with Calder on this print.



18



19

MARY CASSATT (1844-1926)

Sara au bonnet et au manteau (Sara Wearing her Bonnet and Coat)
(Breeskin 198), c.1904

Lithograph on cream laid paper with MBM watermark, with the printed
signature as issued, the full sheet.
sheet 24 1/2 x 18 7/8in (63 x 48.2cm)

\$2,000 - 3,000



20

AFTER MARC CHAGALL (1887-1985)

Les coquelicots (Red Poppies) (Sorlier 2), 1949

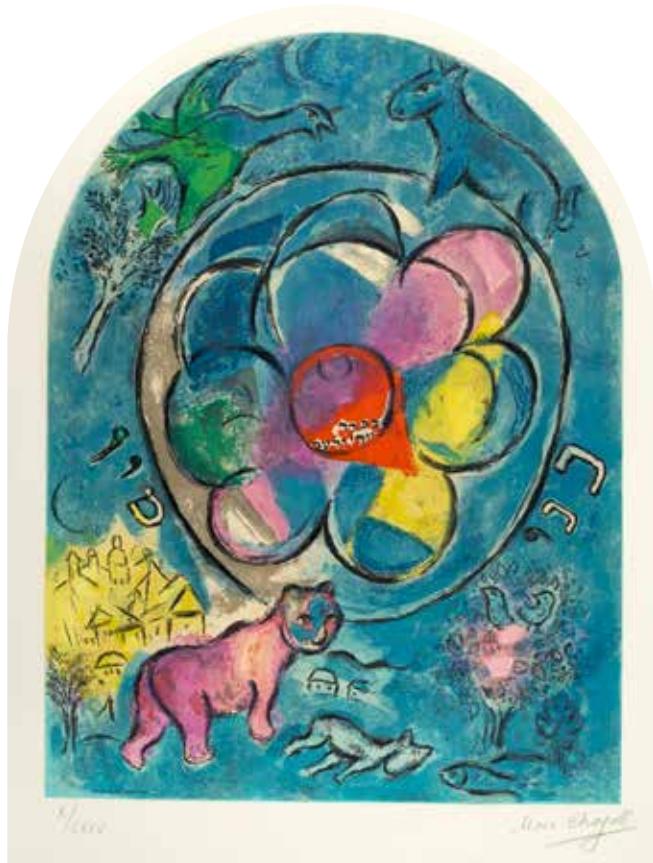
Lithograph in colors on wove paper, signed in pencil and numbered

251/400, published by Maeght Editeur, Paris, with full margins.

22 x 16 1/4in (55.9 x 41.3cm)

sheet 24 7/8 x 18 1/2in (70 x 47cm)

\$8,000 - 12,000



21

21

AFTER MARC CHAGALL (1887-1985)

The Tribe of Benjamin, from Twelve Maquettes of Stained Glass Windows for Jerusalem, 1964
Lithograph in colors on Arches paper, signed in pencil and numbered X/LXXV (there was also an Arabic edition of 150), published/printed by Mourlot/Charles Sorlier, Paris, with full margins.

24 1/2 x 18 3/8in (62 x 46.5cm)
sheet 29 1/4 x 20 5/8in (75 x 52.5cm)

\$6,000 - 8,000



22

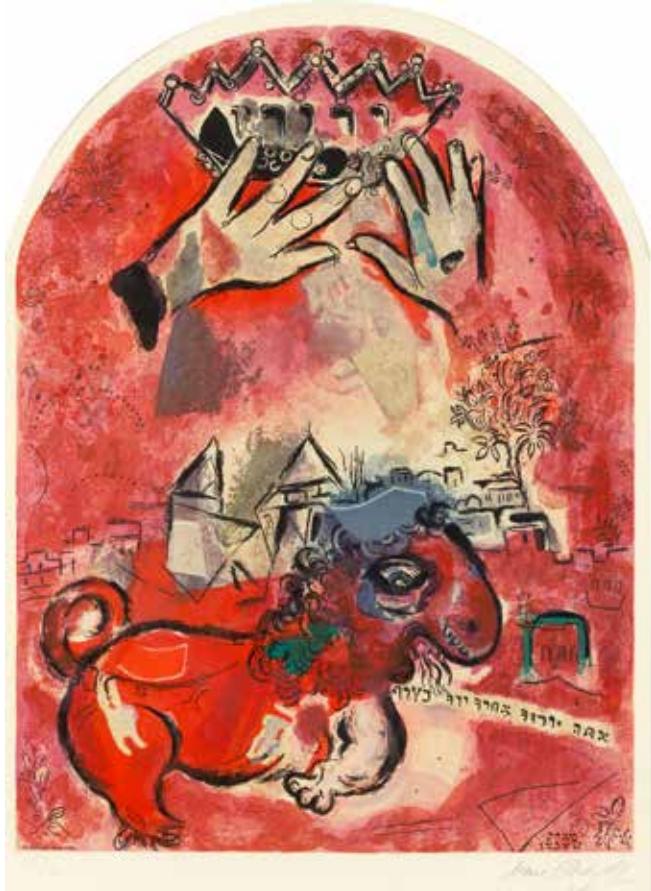
22

AFTER MARC CHAGALL (1887-1985)

The Tribe of Joseph, from Twelve Maquettes of Stained Glass Windows for Jerusalem, 1964
Lithograph in colors on Arches paper, signed in pencil and numbered X/LXXV (there was also an Arabic edition of 150), published/printed by Mourlot/Charles Sorlier, Paris, with full margins.

24 1/2 x 18 3/8in (62 x 46.5cm)
sheet 29 1/4 x 20 5/8in (75 x 52.5cm)

\$6,000 - 8,000



23

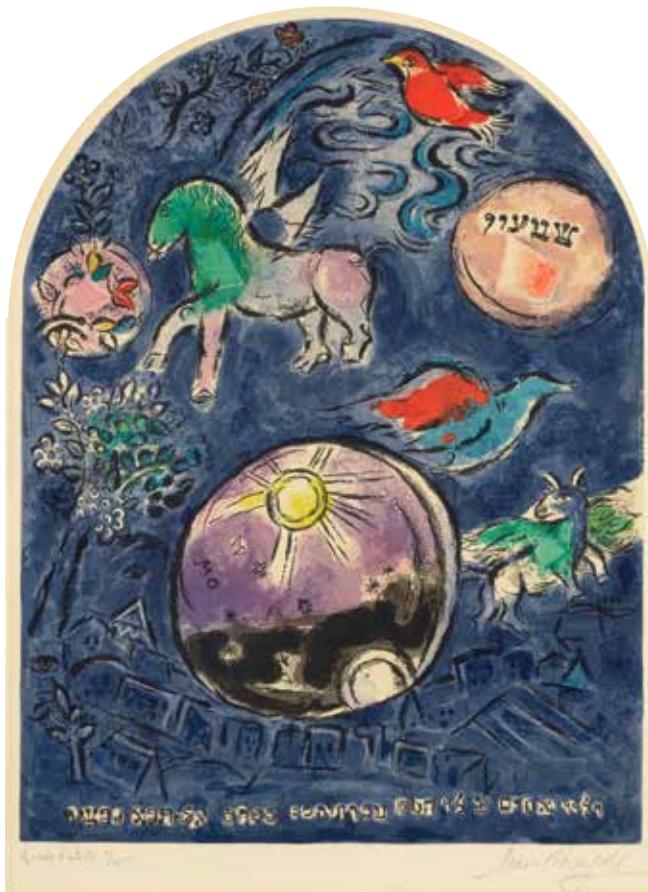
23

AFTER MARC CHAGALL (1887-1985)

The Tribe of Judah, from Twelve Maquettes of Stained Glass Windows for Jerusalem, 1964
Lithograph in colors on Arches paper, signed in pencil and numbered 28/150 (there was also a Roman numeral edition of 75), published/printed by Mourlot/Charles Sorlier, Paris, with full margins, framed.

24 x 18 1/8in (61 x 46cm)
sheet 29 1/2 x 20 5/8in (75.1 x 52.9cm)

\$6,000 - 8,000



24

24

AFTER MARC CHAGALL (1887-1985)

Tribe of Simeon, from Twelve Maquettes of Stained Glass Windows for Jerusalem, 1964
Lithograph in colors on Arches paper, signed in pencil and numbered 'Épreuve d'artiste 3/25' (an artist's proof, aside from the edition of 150 plus 75 in Roman numerals), published/printed by Mourlot/Charles Sorlier, Paris, with full margins, framed.

24 1/4 x 18 1/4in (53.6 x 46.4cm)
sheet 29 1/2 x 20 3/4in (74.9 x 52.5cm)

\$6,000 - 8,000



25



26

25

MARC CHAGALL (1887-1985)

Le joueur de flute (The Flute Player) (Mourlot 197), 1957

Lithograph in colors on Arches paper, signed in pencil and numbered 9/90 (aside from the unsigned edition of 6,000), published/printed by Maeght/Mourlot, Paris, the full sheet.

sheet 15 7/8 x 22 1/2in (38.4 x 57cm)

\$4,000 - 6,000

26

MARC CHAGALL (1887-1985)

Le silence (The Silence) (Mourlot 694), 1973

Lithograph on *japon impérial* paper, signed in pencil and numbered 7/30, with wide margins, framed.

19 x 12 5/8in (49 x 32.5cm)

sheet 25 1/2 x 18in (65 x 46cm)

\$3,000 - 5,000



27

27

AFTER MARC CHAGALL (1887-1985)

L'horloge (The Clock) (Maeght 1202), 1956

Etching with aquatint in colors on wove paper, signed in pencil and numbered 293/300, published/printed by Maeght/Georges Visat, Paris, with wide margins.

12 1/4 in x 9 3/8 in (31.1 x 23.3 cm)

sheet 15 7/8 x 12 1/4 in (40.1 x 31.1 cm)

\$4,000 - 6,000



28

28

MARC CHAGALL (1887-1985)

Le village fantastique (The Fantastical Village) (Mourlot 429a), 1964-65

Lithograph in colors on Rives BFK paper, signed in pencil and numbered 29/50, the second (final) state, with wide margins, framed.

26 x 19 7/8 in (66 x 50 cm)

sheet 30 3/8 x 22 3/8 in (77 x 56.6 cm)

\$3,000 - 5,000



29

29

MARC CHAGALL (1887-1985)

Le coq rouge (Red Rooster), pl. 11, from Chagall (Mourlot 203; Cramer 34), 1957

Lithograph in colors on Arches paper, signed in pencil and numbered 84/90 (there was also an unsigned book edition of 6000), published/printed by Maeght/Mourlot, Paris, the double sheet as issued, framed.

9 3/4 x 14 3/4 in (24 x 37.5 cm)

sheet 14 1/2 x 19 in (37.5 x 34.5 cm)

\$3,000 - 5,000



30

30

MARC CHAGALL (1887-1985)

Affiche d'exposition (Exhibition Poster) (Mourlot 476), 1967

Lithograph in colors on Arches paper, signed in pencil and numbered

70/150, published by Maeght, Paris, with full margins, framed.

25 1/4 x 18 7/8in (64 x 48cm)

sheet 30 1/8 x 22 1/2in (76.5 x 57.1cm)

\$4,000 - 6,000



31

31

MARC CHAGALL (1887-1985)

Le magicien de Paris II (The Magician of Paris II) (Mourlot 598), 1970

Lithograph in colors on Arches paper, an unsigned working proof inscribed 'Epreuve Exposition' (aside from the signed edition of 50 and 25 artist's proofs), with full margins.

35 1/8 x 26 1/8in (88 x 68cm)

sheet 38 1/8 x 27 1/2in (97 x 70cm)

\$3,000 - 4,000

32

MARC CHAGALL (1887-1985)

One Plate, from *La féerie et le royaume* (Mourlot 671), 1972
Lithograph in colors on wove paper, signed in pencil and numbered
76/180, published/printed by Mourlot, Paris, the full sheet.
sheet 11 3/4 in x 8 7/8 in (30 x 22 cm)

\$3,000 - 5,000



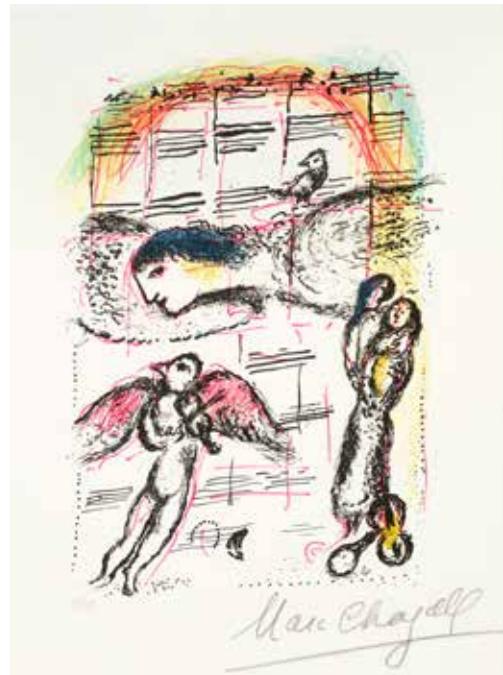
33

33

MARC CHAGALL (1887-1985)

One Plate, from *La féerie et le royaume* (Mourlot 676), 1973
Lithograph in colors on wove paper, signed in pencil and numbered
76/180, published/printed by Mourlot, Paris, the full sheet.
sheet 11 3/4 in x 8 7/8 in (30 x 22 cm)

\$3,000 - 5,000



32

34

MARC CHAGALL (1887-1985)

One Plate, from *La féerie et le royaume* (Mourlot 670), 1972
Lithograph in colors on wove paper, signed in pencil and numbered
112/180, published/printed by Mourlot, Paris, the full sheet.
sheet 11 3/4 in x 8 7/8 in (30 x 22 cm)

\$3,000 - 5,000



34



35

35

MARC CHAGALL (1887-1985)

Loth et ses filles (Lot and his Daughters), from *La Bible* (Vollard 677; Cramer 30), 1956

Etching with hand-coloring in watercolor on wove paper, initialed in pencil and numbered 86/100, published/printed by Tériade/Raymond Haasen, Paris, with full margins.

12 3/8 x 9 3/8in (31.4 x 23.8cm)
sheet 21 x 15 1/4in (53.5 x 39cm)

\$3,000 - 5,000

36

MARC CHAGALL (1887-1985)

One Plate, from Celui qui dit les choses sans rien dire
(Cramer 99), 1975

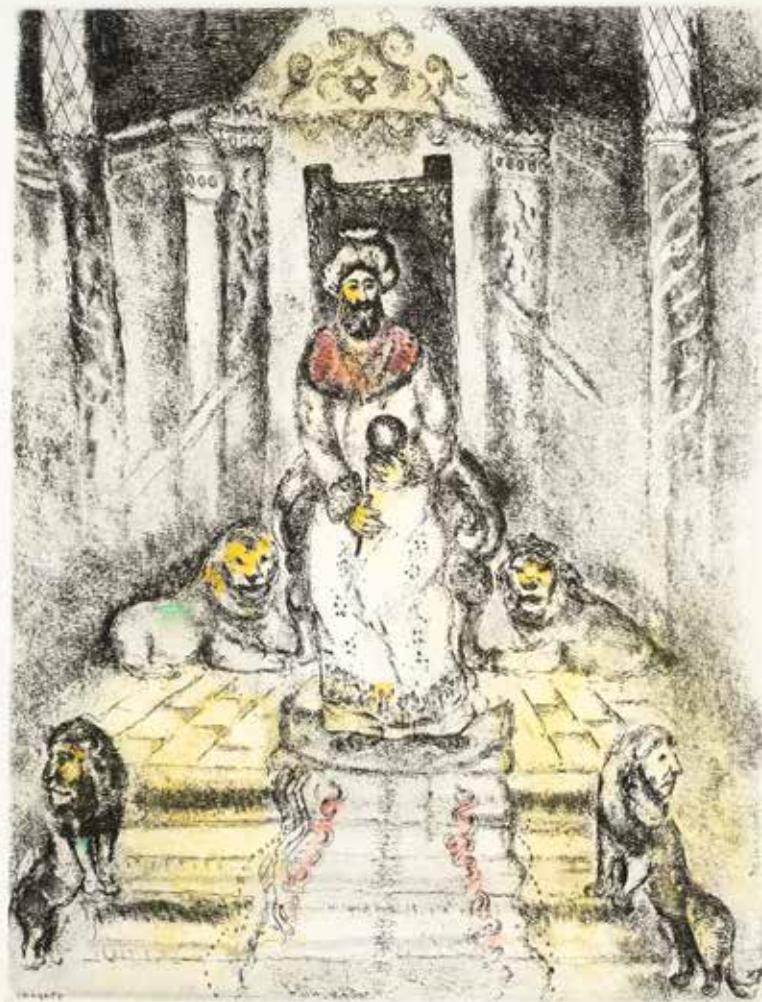
Etching and aquatint in colors on *japon impérial* paper, signed in pencil and numbered 10/25, from the deluxe edition (the total edition was 225), published by Maeght Éditeur, Paris, with full margins.

15 5/8 x 11 7/8in (39.6 x 29.7cm)
sheet 18 12 x 14in (47.5 x 36cm)

\$3,000 - 4,000



36



37

MARC CHAGALL (1887-1985)

Salomon sur son trône (*Solomon on his Throne*), from *La Bible*
(Vollard 279; Cramer 30), 1956

Etching with hand-coloring in watercolor on wove paper, initialed in
pencil and numbered 86/100, published/printed by Tériade/Raymond
Haasen, Paris, with margins.

12 3/8 x 9 3/8 in (31.4 x 23.8 cm)
sheet 15 3/8 x 11 3/4 in (39.1 x 29.8 cm)

\$3,000 - 5,000



38

38

SALVADOR DALÍ (1904-1989)

Le Cabinet Anthropomorphique
(*The Anthropomorphic Cabinet*), 1973

Bronze multiple with 1 bronze key, incised signature and numbered 199/330, stamped with the foundry mark Foneria Mibrosa, Barcelona.
height 12in (30.5cm)

\$15,000 - 25,000

Literature

Franco Passoni, Reynolds Morse & Albert Field, *Dalí*, Milan, 1986,
illustration of another cast, p. 79.

Beniamino Levi, *The Dalí Universe*, London, 2000, illustrations of the
larger version, pgs. 80 & 81.

Robert & Nicolas Descharnes, *Dalí. The Hard and The Soft. Spells for
the Magic of Form*, Sculptures & Objects, Azay-le-Rideau, 2004, no.
683, illustration of another cast, p. 266.

39

SALVADOR DALÍ (1904-1989)

Vénus à la girafe (Venus with Giraffe), 1973

White painted bronze multiple, incised signature, stamp numbered
131/350, with the Venturi Arte foundry stamp.
22 1/4 x 3 5/8 x 10 3/4in (56.5 x 9.2 x 27.2cm)

\$2,500 - 3,500



39



40

40

SALVADOR DALÍ (1904-1989)

Dance of Time II, 1979

Bronze multiple, incised signature and numbered E.A. 1/35 (an *épreuve d'artiste*, aside from the edition of 350), stamped with the foundry mark Perseo, Mendrisio, conceived in 1979 and first cast in 1984.

12 1/8 x 8 1/2 x 9 1/2in (30.8 x 21.6 x 24.1cm)

\$8,000 - 12,000

This lot has been kindly authenticated by Bruce Hochman ®™ OS.

Literature

Cover, *Dali The Sculpture Collection*, Milano, 2011, pgs. 42-43
(illustrated p. 43)

41

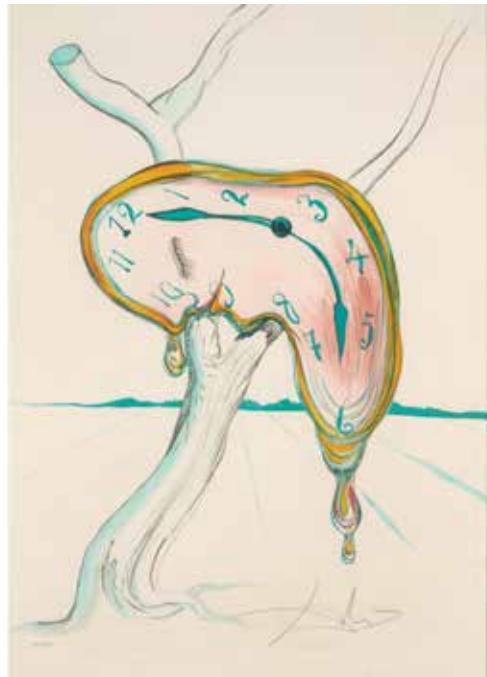
SALVADOR DALÍ (1904-1989)

Tear of Time (Melting Clock), 1998

Lithograph in colors on Arches paper, signed in pencil and numbered 136/175, published by Brana Fine Art, New York, the full sheet, framed.
sheet 29 1/4 x 21in (74.3 x 53.3cm)

\$2,200 - 2,800

According to a letter from Albert Field, *Tear of Time* will be added to his catalogue raisonné *The Official Catalog of the Graphic Works of Salvador Dalí* when it is next revised.



41



42

42

SALVADOR DALÍ (1904-1989)

La toison d'or (The Golden Fleece),
from Aranella (Field 74-16A), 1974

Etching in colors on wove paper, signed in pencil and numbered 54/300 (the total edition was 400), published by Aranella Le Bourg, Paris, France, with full margins, framed.

15 1/2 x 12 1/4in (40 x 32cm)
sheet 25 1/2 x 19 5/8in (65 x 50.3cm)

\$2,200 - 2,800

43

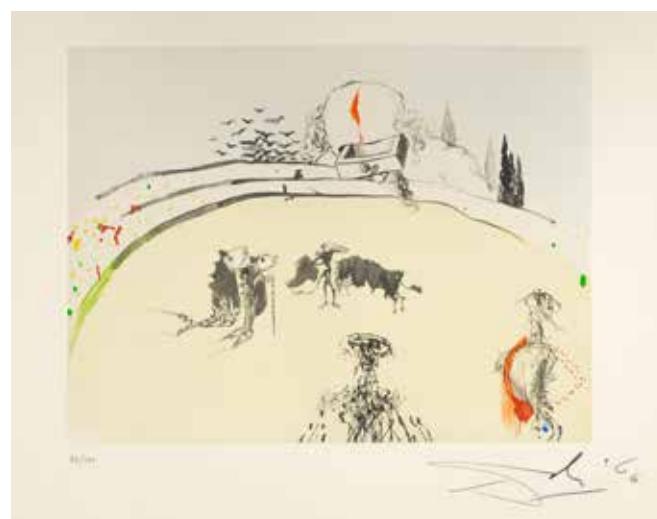
SALVADOR DALÍ (1904-1989)

Tauromachie au tiroir (Bullfight in a Drawer), from *Tauromachie surréaliste* (Field 70-11-B), 1966-67

Etching with aquatint and hand-coloring on wove paper, signed in pencil, dated and numbered 98/150, with artist's blindstamp, published/printed by Maeght/Pierre Argillet, Paris, with full margins.
9 1/2 x 12 1/2in (31.8 x 41.3cm)
sheet 15 1/8 x 19 7/8in (50.3 x 66.3cm)

\$2,000 - 3,000

Dalí's whimsical interpretation of Picasso's famed bullfight series.



43



44

44

SALVADOR DALÍ (1904-1989)

Lyle Stuart Tarot Prints (6 works)

(Field 78-1-A-F), 1978

The portfolio comprising 6 lithographs in colors on wove paper, each signed and numbered 40/250, published by Lyle Stuart, New York, each with full margins. (6 works)

each 23 7/8 x 12 3/4in (60.6 x 32.3cm)

each sheet 39 x 19in (76.2 x 48.3cm)

\$5,000 - 7,000

Titles Include: *Wheel of Fortune*; *King of Cups*; *Two of Swords*; *Ace of Cups*; *Ten of Staves*; *The Tower*.

45

SALVADOR DALÍ (1904-1989)

Tristan et Isolde, from Le philtre d'amour (Tristan and Isolde, from The Love Potion) (Field 72-9), 1972

Lithograph in black on white-surface Rowlux®, printed in black with color added, numbered in black ink 401/500, published by Nabus Fine Arts, New York, printed to edges, framed.

sheet 25 x 25in (63.5 x 63.5cm)

\$4,000 - 6,000



45



46

46

FERNAND LÉGER (1881-1955)

Le roi de cœur (King of Hearts) (Saphire 41), 1949
Lithograph in colors on Rives BFK paper, with
the artist's printed and stamped signature,
as issued, numbered 153/300, with the
blindstamp of the publisher, Musée Fernand
Léger, Biot, France, the full sheet.
sheet 29 1/2 x 21 1/8in (75 x 53.8cm)

\$2,000 - 3,000



47

47

AFTER FERNAND LÉGER (1881-1955)

Le compotier (The Fruitbowl) (Saphire E16), 1952
Etching and aquatint in colors on wove paper,
signed in pencil and numbered 102/300,
published by Maeght Editeur, Paris,
the full sheet.
sheet 21 7/8 x 30in (55.6 x 76.2cm)

\$2,000 - 3,000

48

ALBERTO GIACOMETTI (1901-1966)

Chaise et guéridon (Chair and Table) (Lust 133), 1960

Lithograph on Rives BFK paper, signed in pencil and numbered 10/90, published by Maeght, Paris, with full margins.

14 3/4 x 10 5/8in (37.5 x 27cm)

sheet 25 5/8 x 19 3/4in (65.1 x 50.2cm)

\$3,000 - 4,000



48



49

50

KÄTHE KOLLWITZ (1867-1945)

Untitled, from Abschied und Tod

(Farewell and Death) (Klipstein 187), 1923

Lithograph on cream wove paper, signed in pencil, from the edition of 100, published by Propyläen-Verlag, Berlin, the full sheet.

sheet 21 x 17in (53.3 x 43.2cm)

\$2,000 - 4,000



50



51

MARTIN LEWIS (1881-1962)

Rainy Day in Queens (McCarron 94), 1931

Drypoint on wove paper, signed in pencil, from the total edition of 70,
with wide margins, framed.

10 5/8 x 11 7/8 in (27 x 30.1 cm)

sheet 13 3/8 x 15 13/16 in (34 x 40.1 cm)

\$12,000 - 18,000



52

MARTIN LEWIS (1881-1962)

Wet Night, Route 6 (McCaron 104), 1933

Drypoint on wove paper, signed in pencil, from the total edition of 51,
with margins, framed.

8 7/8 x 14 5/8 in (22.5 x 37.1 cm)

sheet 13 1/8 x 18 1/4 in (33.3 x 46.3 cm)

\$20,000 - 30,000



53

AFTER RENÉ MAGRITTE (1898-1967)

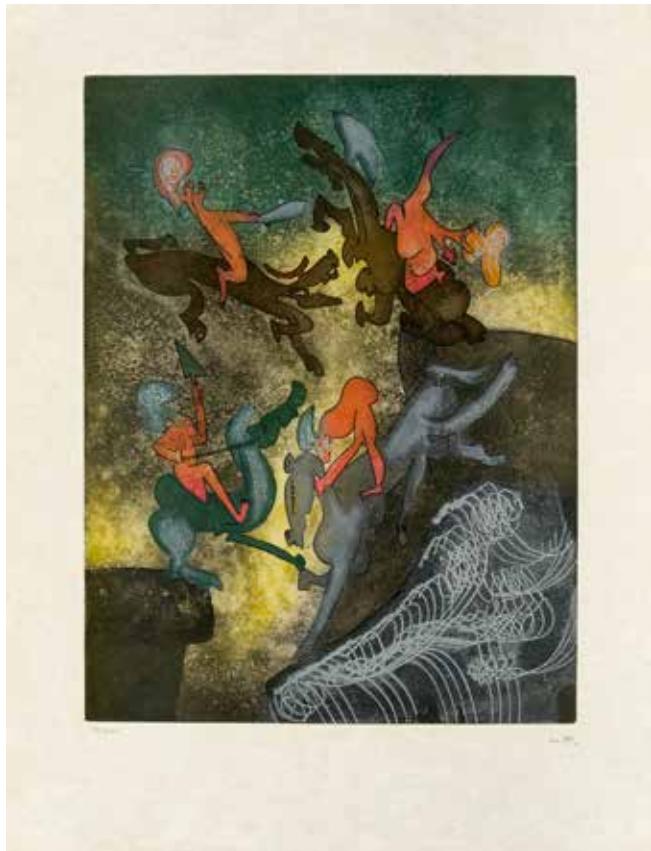
Le fils de l'homme (The Son of the Man), 1973

Lithograph in colors on wove paper, signed in pencil by the artist's wife Georgette Magritte, titled and numbered 105/150, with the blindstamp of the publisher Mourlot, Paris, with full margins.

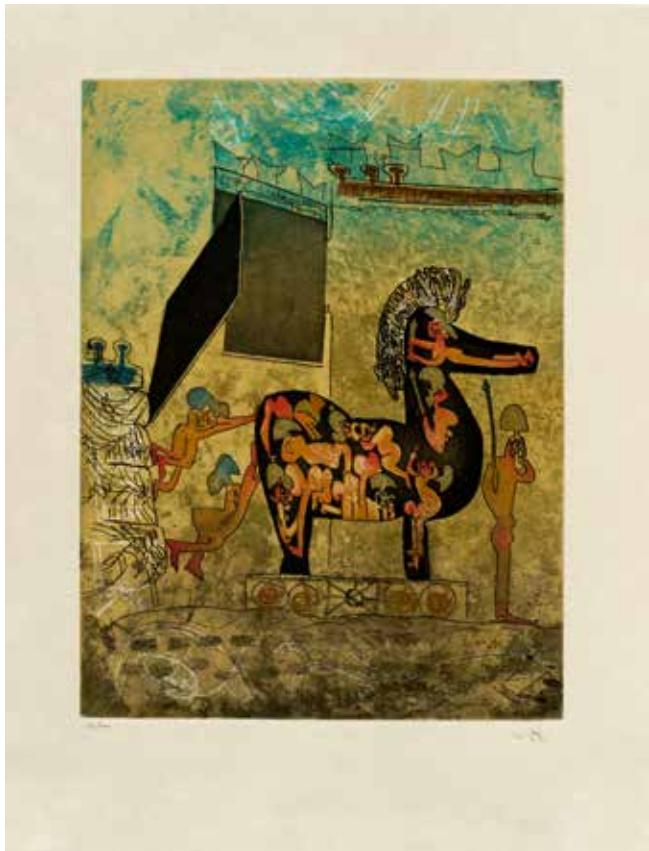
30 3/8 x 23 1/4in (77.2 x 59.1cm)

sheet 35 x 26 1/4in (89.9 x 66.7cm)

\$8,000 - 12,000



54



PROPERTY FROM THE COLLECTION OF PAUL DREXLER

54

ROBERTO MATTA (1911-2002)

Hom'mere (Chaosmos) (10 works) (Sabatier 355-364), 1974
The complete portfolio 10 etching and aquatints in colors on *japon nacré* paper, each signed in pencil and numbered 82/100, published/printed by Atelier Georges Visat, Paris, each with full margins. (10 works)
each 19 1/2 x 14 3/4in (49.5 x 37.5cm)
each sheet 26 x 20 1/2in (66 x 52.1cm)

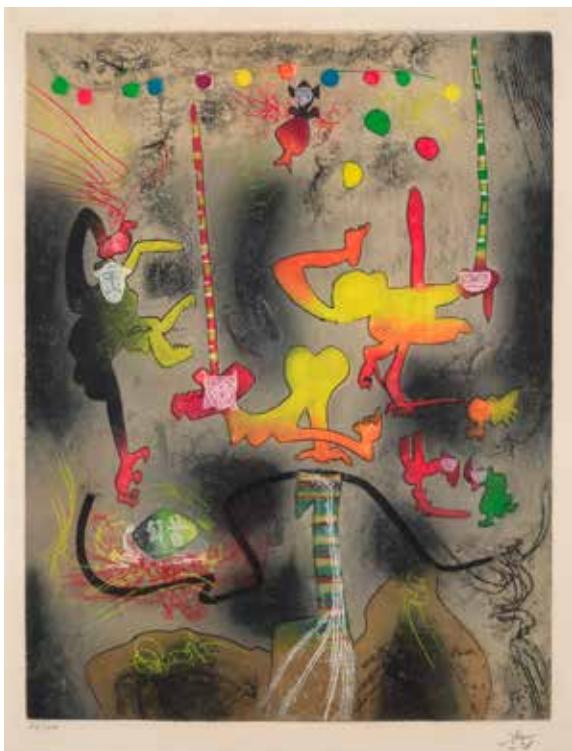
\$4,000 - 6,000

55

ROBERTO MATTA (1911-2002)

Plate VI, from Carne-Amont (Ferrari 255), 1979
Etching and aquatint in colors on Arches paper, signed in pencil and numbered 77/100, published by Georges Visat, Paris, printed by Fequet-Baudier, Paris, with full margins, framed.
19 1/4 x 14 3/4in (48.9 x 37.5cm)
sheet 26 x 19 3/4in (66 x 50.2cm)

\$3,000 - 5,000



55



56

JOAN MIRÓ (1893-1983)

Mambo (Dupin 1002), 1978

Etching and aquatint in colors on Maeght watermark Arches paper,
signed in pencil and numbered 44/50, published/printed by Maeght/
Morsang, Paris, with full margins, framed.

45 x 29in (114.3 x 73.8cm)

sheet 54 x 38in (138.5 x 96.7cm)

\$35,000 - 55,000



57

JOAN MIRÓ (1893-1983)

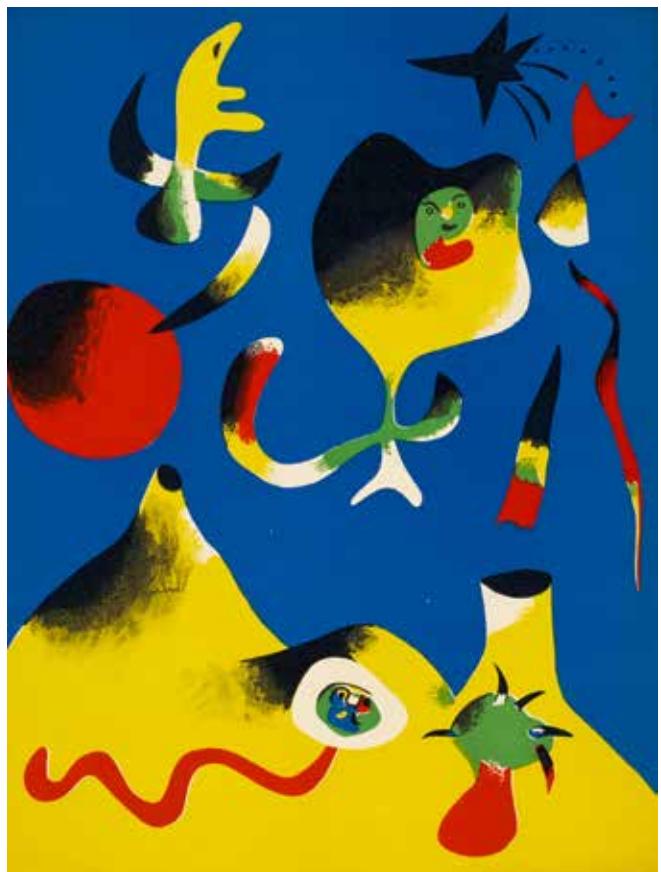
Danseuse créole (Creole Dancer) (Dupin 1003), 1978

Etching and aquatint in colors on Maeght watermarked Arches paper,
signed in pencil and numbered 22/50, published/printed by Maeght/
Morsang, Paris, with full margins, framed.

45 x 29in (114.5 x 73.5cm)

sheet 54 1/2 x 38in (138.5 x 96cm)

\$35,000 - 55,000



58

JOAN MIRÓ (1893-1983)

L'Air; L'Été (The Air; Summer) (2 works) (Dupin 1310), 1938
Two pochoirs in colors on wove paper, from *Verve*, published/printed
by E. Tériade/D. Jacomet, Paris, each the full sheet. (2 works)
each sheet 14 x 10 3/8in (35.6 x 26.4cm)

\$2,000 - 2,500

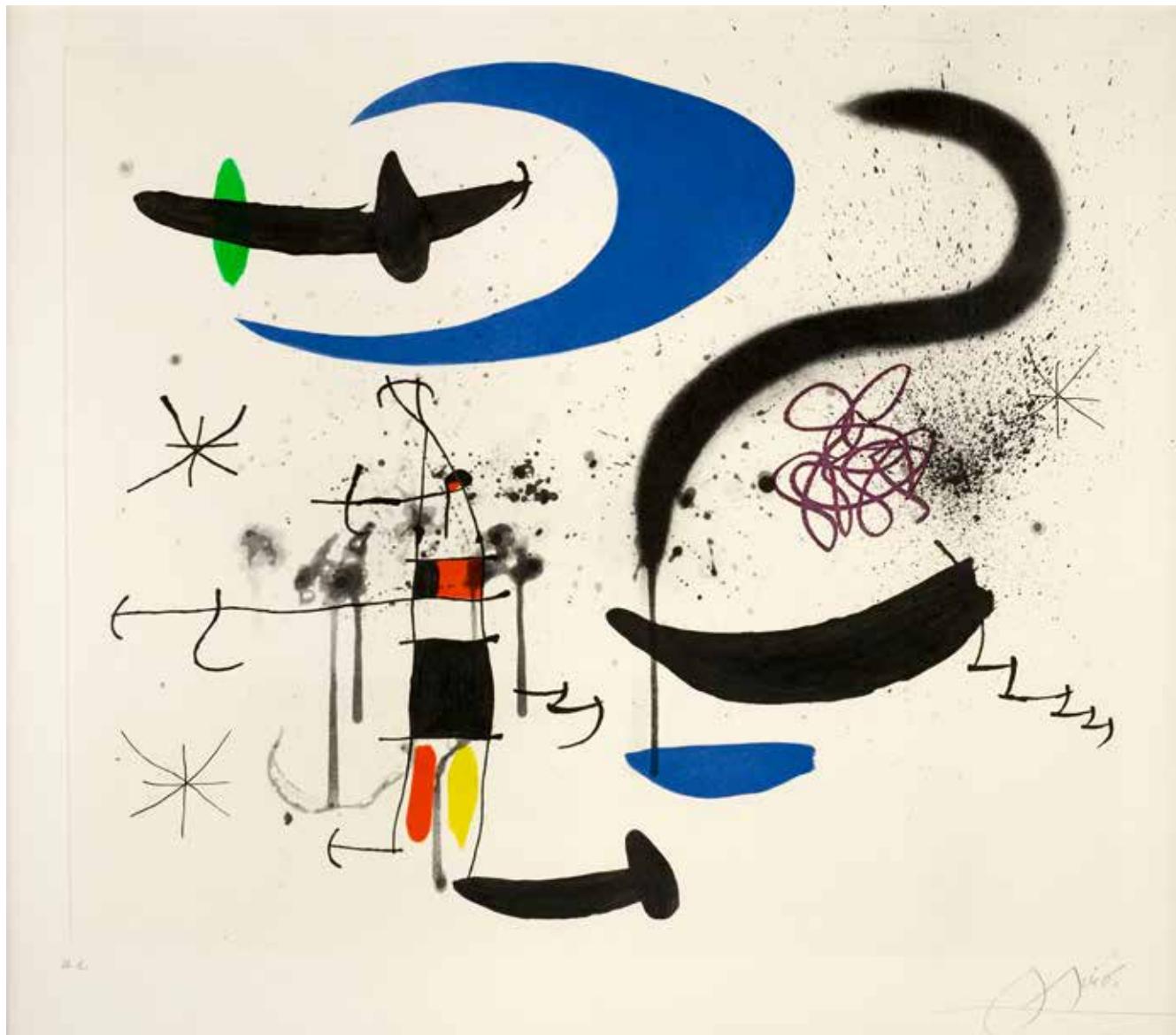


59

JOAN MIRÓ (1893-1983)

Exposition à la Galerie Matarasso, Nice (Mourlot 247), 1957
Lithograph in colors on wove paper, signed in pencil and annotated
'EA' (an *épreuve d'artiste*, aside from the edition of 125 before text),
published by Galerie Matarasso, Nice, France, the full sheet, framed.
sheet 24 1/2 x 18 7/8in (62.2 x 47.9cm)

\$3,000 - 4,000



60

JOAN MIRÓ (1893-1983)

L'escalier de la nuit (*The Staircase of the Night*) (Dupin 536), 1970
Etching with aquatint in colors with carborundum on wove paper,
signed in pencil and annotated 'H.C.' (an *hors commerce*, aside from
the edition of 75), published/printed by Maeght Editeur/Arte Adrien
Maeght, Paris, with margins.

19 1/4 x 22 1/2 in (49 x 57 cm)
sheet 32 x 24 1/2 in (81.5 x 61.5 cm)

\$5,000 - 7,000



61

JOAN MIRÓ (1893-1983)

Le grand sorcier (*The Great Wizard*) (Dupin 453), 1968
Etching, aquatint and drypoint in colors with carborundum on
Mandeure rag paper, signed in pencil and numbered 31/75, published
by Maeght éditeur, Paris, printed by Arte Adrien Maeght, Paris,
the full sheet, framed.
sheet 35 1/4 x 26 1/2in (89.5 x 67.3cm)

\$25,000 - 45,000



62

62

JOAN MIRÓ (1893-1983)

One Plate, from Le lézard aux plumes d'or (Maeght 806), 1971

Lithograph in colors on parchment, signed in pencil and numbered IV/X (aside from the regular edition of 170 on Rives vellum), published/printed by Broder/Mourlot, Paris, with full margins.

13 x 18 5/8in (33 x 47.3cm)
sheet 13 7/8 x 19 3/8in (35.2 x 49.2cm)

\$5,000 - 7,000

Rare example on parchment.

63

JOAN MIRÓ (1893-1983)

One Plate, from Le lézard aux plumes d'or (Maeght 800), 1971

Lithograph in colors on parchment, signed in red pencil and numbered IV/X (aside from the regular edition of 170 on Rives vellum), published/printed by Broder/Mourlot, Paris, the full sheet.

sheet 13 7/8 x 19 3/8in (35.2 x 49.2cm)

\$5,000 - 7,000

Rare example on parchment.



63



64

64

JOAN MIRÓ (1893-1983)

One Plate, from Le lézard aux plumes d'or

(Maeght 792), 1971

Lithograph in colors on parchment, signed in pencil and numbered IV/X in red pencil (aside from the regular edition of 170 on Rives vellum), published/printed by Broder/Mourlot, Paris, with full margins.

13 1/8 x 18 7/8in (33.3 x 48cm)
sheet 14 x 19 3/4in (35.6 x 50.2cm)

\$5,000 - 7,000

Rare example on parchment.

65

JOAN MIRÓ (1893-1983)

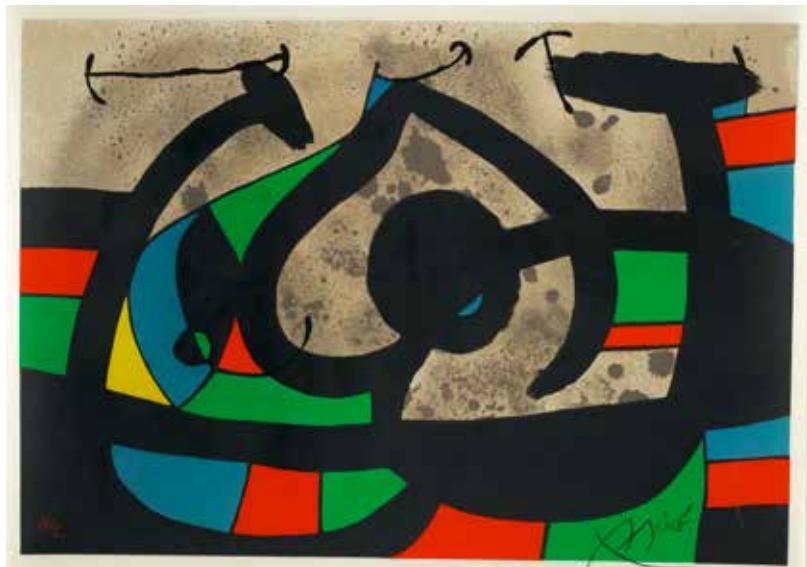
One Plate, from Le lézard aux plumes d'or
(Maeght 815), 1971

Lithograph in colors on parchment, signed in pencil and numbered IV/X in red pencil (aside from the regular edition of 170 on Rives vellum), published/printed by Broder/Mourlot, Paris, with full margins.

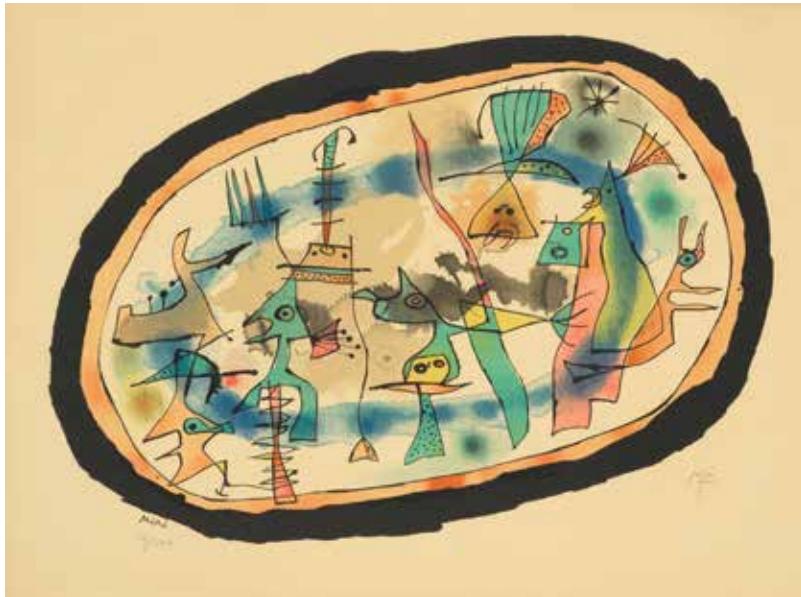
13 x 18 1/2in (33 x 46.9cm)
sheet 13 7/8 x 19 3/8in (35 x 29cm)

\$5,000 - 7,000

Rare example on parchment.



65



66

66

AFTER JOAN MIRÓ (1893-1983)

La naissance du jour (The Birth of the Day)
(Maeght 1710), 1952

Lithograph in colors on Arches paper, signed
in pencil and numbered 119/300, published by
Maeght Editeur, Paris, with wide margins, framed.
15 1/2 x 22in (39.4 x 55.9cm)
sheet 19 3/4 x 25 5/8in (50.2 x 65.1cm)

\$2,500 - 3,500

67

JOAN MIRÓ (1893-1983)

Le porteur d'eau I (The Water Carrier I)

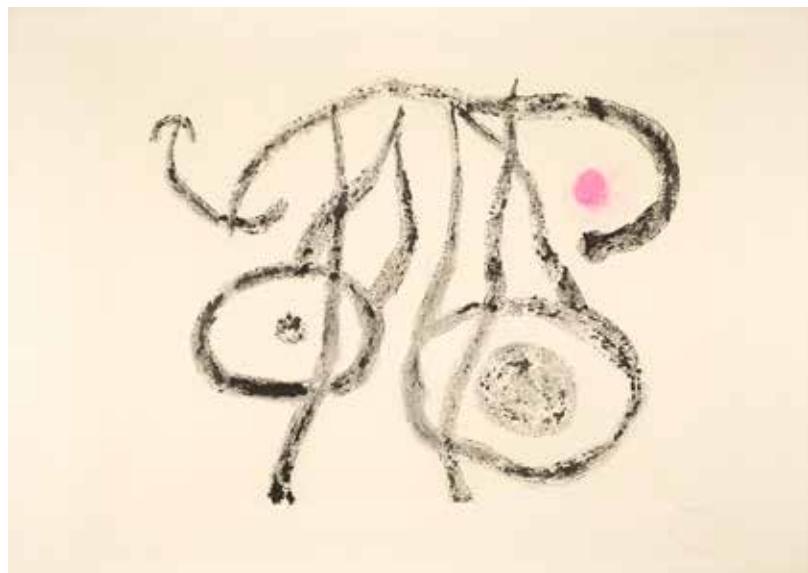
(Dupin 337), 1962

Aquatint in colors on Rives BFK paper, signed
in pencil and numbered 25/75, published by
Maeght Éditeur, Paris, with full margins.

22 3/4 x 31 1/4in (57 x 79.5cm)

sheet 29 1/2 x 41 3/8in (75 x 105cm)

\$3,000 - 4,000



67



68

68

JOAN MIRÓ (1893-1983)

Homenatge à Joan Prats (Homage to Joan Prats) (Maeght 852), 1972
Lithograph in colors on Guarro paper, signed in pencil and numbered
31/150, from the edition before text, published by Berggruen, Paris,
printed by Poligrafa, Barcelona, the full sheet, framed.
sheet 29 1/8 x 22 3/8in (73.9 x 56.8cm)

\$3,000 - 5,000

69

JOAN MIRÓ (1893-1983)

La demoiselle à bascule (Young Lady Rocking) (Dupin 486), 1969
Etching, aquatint in colors with carborundum on Mandeure rag paper,
signed in pencil and numbered 62/75, published by Maeght, Paris,
the full sheet, framed.
sheet 22 5/8 x 18 3/4in (57.5 x 47.5cm)

\$9,000 - 12,000



69



PROPERTY FROM THE ESTATE OF FERNANDA BONINO

70

PABLO PICASSO (1881-1973)

Visage de femme (Woman's Face) (Ramié 220), 1953

White earthenware clay dish, decoration in engobes, knife engraved under glaze, marked with Suzanne Ramié monogram 'CR' and 'Edition Picasso', from the edition of 400, with the 'Madoura Plein Feu' and 'D'Apres Picasso' stamps on the underside.

15 x 12 1/2 x 1 5/8in (38.1 x 31.7 x 4.1cm)

\$25,000 - 35,000



71

PABLO PICASSO (1881-1973)

Jacqueline au chevalet (Jacqueline at the Easel) (Ramié 333), 1956

White earthenware clay round dish with decoration in engobes under partial brushed glaze, gray patina, numbered 13/200, incised 'CM9', with 'Empreinte Originale de Picasso' and 'Madoura Plein Feu' stamps on the underside.

diameter 16 5/8in (42.2cm)

\$25,000 - 35,000



72

PABLO PICASSO (1881-1973)

Visage au nez noir (Face with Black Nose) (Ramié 609), 1969
White earthenware clay turned pitcher with decoration in engobes
engraved by knife under partial brushed glaze, gray patina, incised
'Edition Picasso 89/200 Madoura', with 'Edition Picasso' and
'Madoura Plein Feu' stamps on the underside.
height 13 1/4in (33.7cm)

\$30,000 - 50,000



73

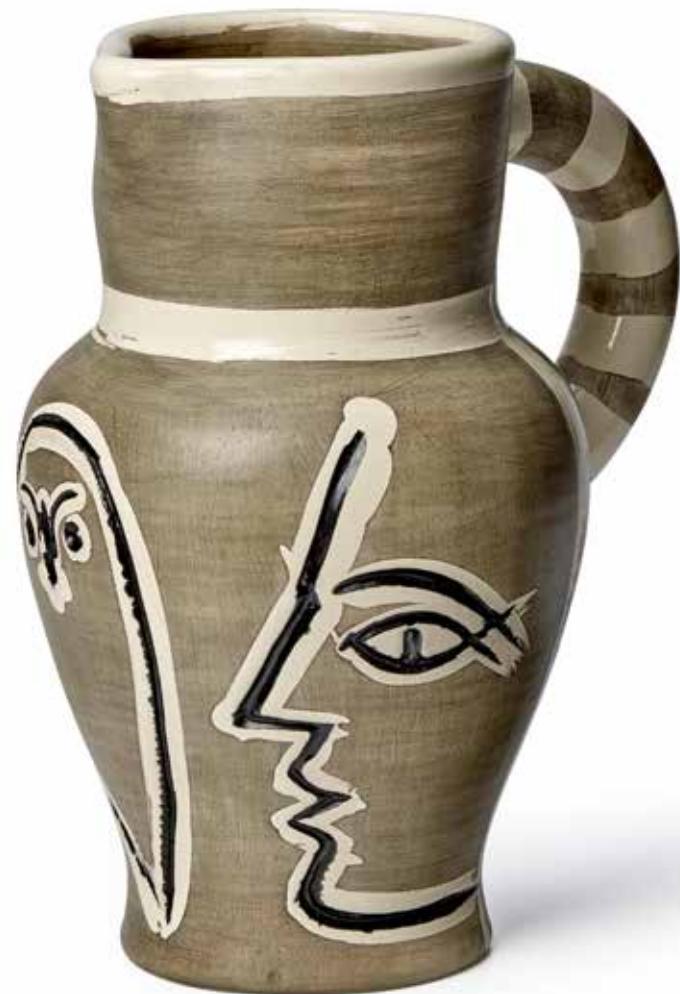
PABLO PICASSO (1881-1973)

Chouette (Wood-Owl) (Ramié 602), 1969

White earthenware clay turned vase with decoration in engobes engraved by boring-rod under partial brushed glaze, gray patina, incised 'Edition Picasso 156/350', with 'Edition Picasso' and 'Madoura Plein Feu' stamps on the underside.

height 11in (27.9cm)

\$20,000 - 30,000



74

PABLO PICASSO (1881-1973)

Pichet gravé gris (Grey Engraved Pitcher) (Ramié 246), 1954
White earthenware clay turned pitcher with engobe decoration,
knife engraved under partial brushed glaze, marked 'Edition Picasso
Madoura', from the edition of 500, with the 'Edition Picasso' and
'Maoura Plein Feu' stamps on the underside.
height 11 3/8in (28.8cm)

\$10,000 - 15,000



75

75

PABLO PICASSO (1881-1973)

Visage aux points (Face with Points) (Ramié 610), 1969
White earthenware clay turned pitcher with decoration in engobes
engraved by knife under partial brushed glaze, gray patina, incised
'Edition Picasso 77/350 Madoura', with the 'Edition Picasso' and
'Madoura Plein Feu' stamps on the underside.
height 12in (30.5cm)

\$8,000 - 12,000



76

76

PABLO PICASSO (1881-1973)

Profil de Jacqueline (Jacqueline's Profile) (Ramié 383), 1956
White earthenware clay convex wall plaque, engraving accentuated
with oxidized paraffin, glazed bath, from the edition of 500, with the
'Empreinte Originale de Picasso' and 'Madoura Plein Feu'
stamps on the underside.

7 3/8 x 7 1/2 x 1 1/8in (18.7 x 19 x 2.8cm)

\$5,000 - 7,000



77

PABLO PICASSO (1881-1973)

Profil de Jacqueline (Jacqueline's Profile) (Ramié 308), 1956

Red earthenware clay round square dish, marked 82/100, incised 'A 100 bis', with the 'Madoura Plein Feu' and 'Empreinte Originale de Picasso' stamps on the underside.

15 1/2 x 15 1/2 x 1 7/8in (39.4 x 39.4 x 4.7cm)

\$8,000 - 12,000

78

PABLO PICASSO (1881-1973)

Yan bandeau noir (*Yan Black Headband*) (Ramié 514), 1963
Red earthenware clay turned pitcher with engobe decoration engraved by
knife, incised 'Edition Picasso 121/300 Madoura' on the underside.
height 10 1/2in (26.7cm)

\$4,000 - 6,000



78

79

PABLO PICASSO (1881-1973)

Visage d'homme (*Man's Face*) (Ramié 539), 1966
Red earthenware clay plaque, incised 129/500, with 'Empreinte
Originale de Picasso' and 'Madoura Plein Feu' stamp
on the underside.
6 1/4 x 3 7/8 x 7/8in (15.9 x 9.7 x 2.2cm)

\$2,000 - 3,000



79



80

80

PABLO PICASSO (1881-1973)

Taureau gravé (Engraved Bull) (Ramié 32), 1947
White earthenware clay dish with engobe
decoration engraved under yellow glaze, incised
'I 107 68/200', with 'Edition Picasso' and
'Madoura Plein Feu' stamps on the underside.
12 3/8 x 15 1/4 x 2 1/4 in (31.4 x 38.7 x
5.7 cm)

\$8,000 - 12,000

81

PABLO PICASSO (1881-1973)

Toros en Vallauris (Bulls in Vallauris)

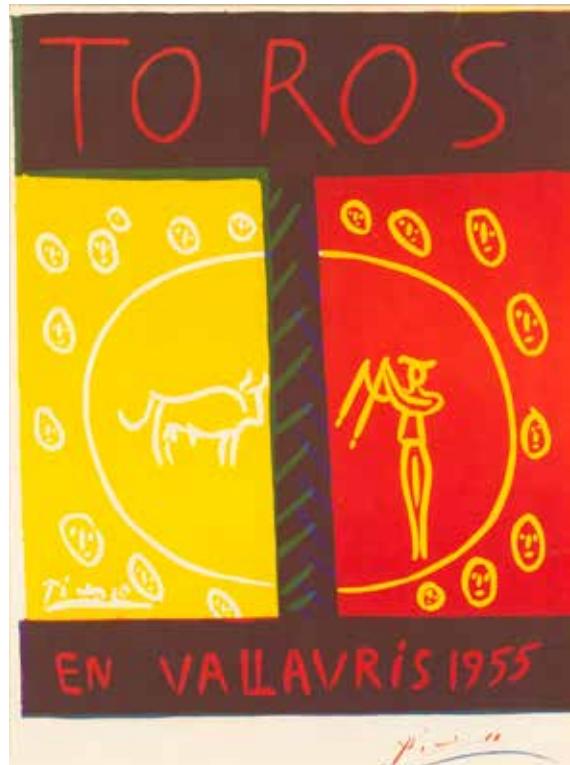
(Bloch 1265), 1955

Linocut in colors on wove paper, signed in red
crayon, a proof (aside from the edition of 100),
published/printed by Arnéra, Vallauris,
with full margins, framed.

17 x 13 1/2 in (43.2 x 34.3 cm)

sheet 19 3/4 x 15 5/8 in (50.2 x 39.7 cm)

\$4,000 - 6,000



81



82

PABLO PICASSO (1881-1973)

Portrait de Jacqueline (Portrait of Jacqueline)

(Bloch 827; Mourlot 289), 1956

Offset lithograph in colors on Arches paper, signed in multi-color crayon, a proof (aside from the edition of 100), published by H. Matarasso, Nice, printed by J. Berto, Marseilles, the full sheet. sheet 25 1/2 x 19 3/4in (51 x 42cm)

\$4,000 - 6,000



83

PABLO PICASSO (1881-1973)

Danse nocturne avec un hibou (Nocturnal Dance with an Owl)

(Bloch 936), 1959

Linocut printed in brown and black on Arches paper, signed in pencil, an unnumbered proof (aside from the edition of 50), published by Galerie Louise Leiris, published by Arnéra, Vallauris, Paris, France, with full margins.

21 x 25 3/8in (53.4 x 64.5cm)

sheet 24 5/8 x 29 5/8in (62.5 x 75.2cm)

\$12,000 - 15,000

84

PABLO PICASSO (1881-1973)

Sable mouvant (Quicksand) (10 works)

(Bloch 1183-1192; Cramer Book 136), 1966

The complete suite comprising 10 aquatints on Rives paper watermarked 'LB', signed in pencil and numbered 'H.C. 2/7' on the justification page (an *hors commerce*, aside from the book edition of 255), text by poet Pierre Reverdy (1899-1960), title, justification and list of plates, published/printed by Louis Broder/Atelier Crommelynck, Paris, with full margins, loose (as issued), contained in paper wrappers, within the original parchment wrapper, the spine with title, and contained within linen-covered slipcase. (10 works)
20 1/8 x 16 3/8in (51.1 x 41.6cm)

\$8,000 - 10,000



84



85

85

PABLO PICASSO (1881-1973)

Homme et femme (Man and Woman)

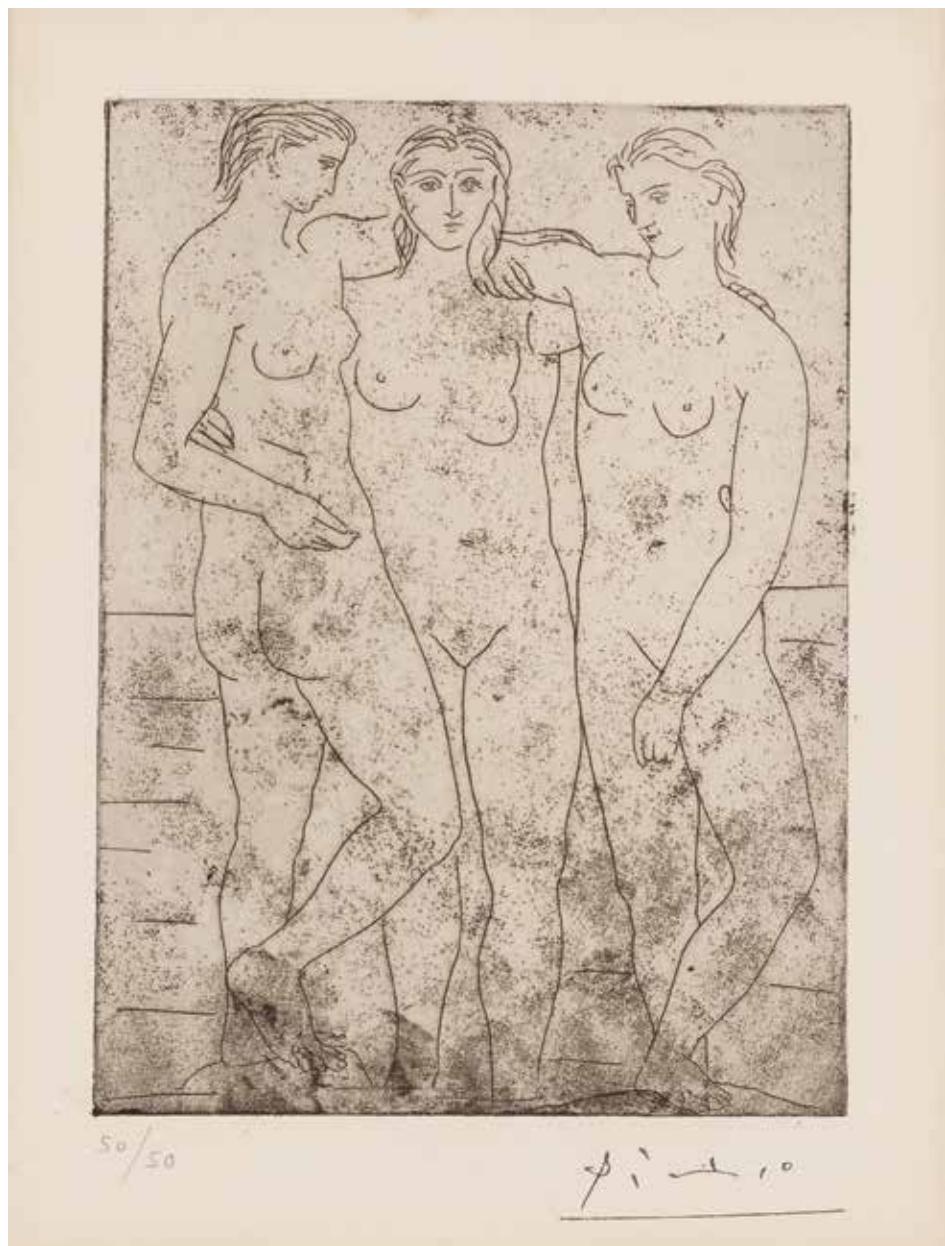
(Bloch 77; Baer 77), 1927

Etching on wove paper, signed in gray ink and numbered 116/250, published/printed by Ambroise Vollard/Louis Fort, Paris, with full margins.

7 3/4 x 11in (19.6 x 28cm)

sheet 16 7/8 x 22 1/4in (43 x 56cm)

\$5,500 - 7,500



PROPERTY FROM THE ESTATE OF ERIC AND MATTIE STANIE

86

PABLO PICASSO (1881-1973)

Les Trois Baigneuses, II (The Three Bathers, II)

(Bloch 61; Baer 107.Bb), 1922-23

Etching on laid paper, with the artist's stamped signature, numbered in pencil 50/50, published by Galerie Louise Leiris, Paris, 1981, printed by Frélaut, Paris, with margins, framed.

7 1/16 x 5in (17.9 x 12.9cm)

sheet 12 1/4 x 9 5/8in (31.1 x 24.4cm)

\$3,000 - 4,000

87

PABLO PICASSO (1881-1973)

Reflexion du peintre sur la vie (*Reflection of the Painter on Life*) (Bloch 1446; Baer 1481), 1967
Drypoint on wove paper, with the artist's ink stamp signature, numbered in pencil 32/50
(there were also 15 artist's proofs), published by Galerie Louise Leiris, Paris, printed by Crommelynck, Mougins, France, with full margins, framed.

13 3/4 x 11 5/8in (34.9 x 29.5cm)
sheet 21 1/2 x 17 3/4in (54.6 x 45.1cm)

\$6,000 - 8,000



87



88

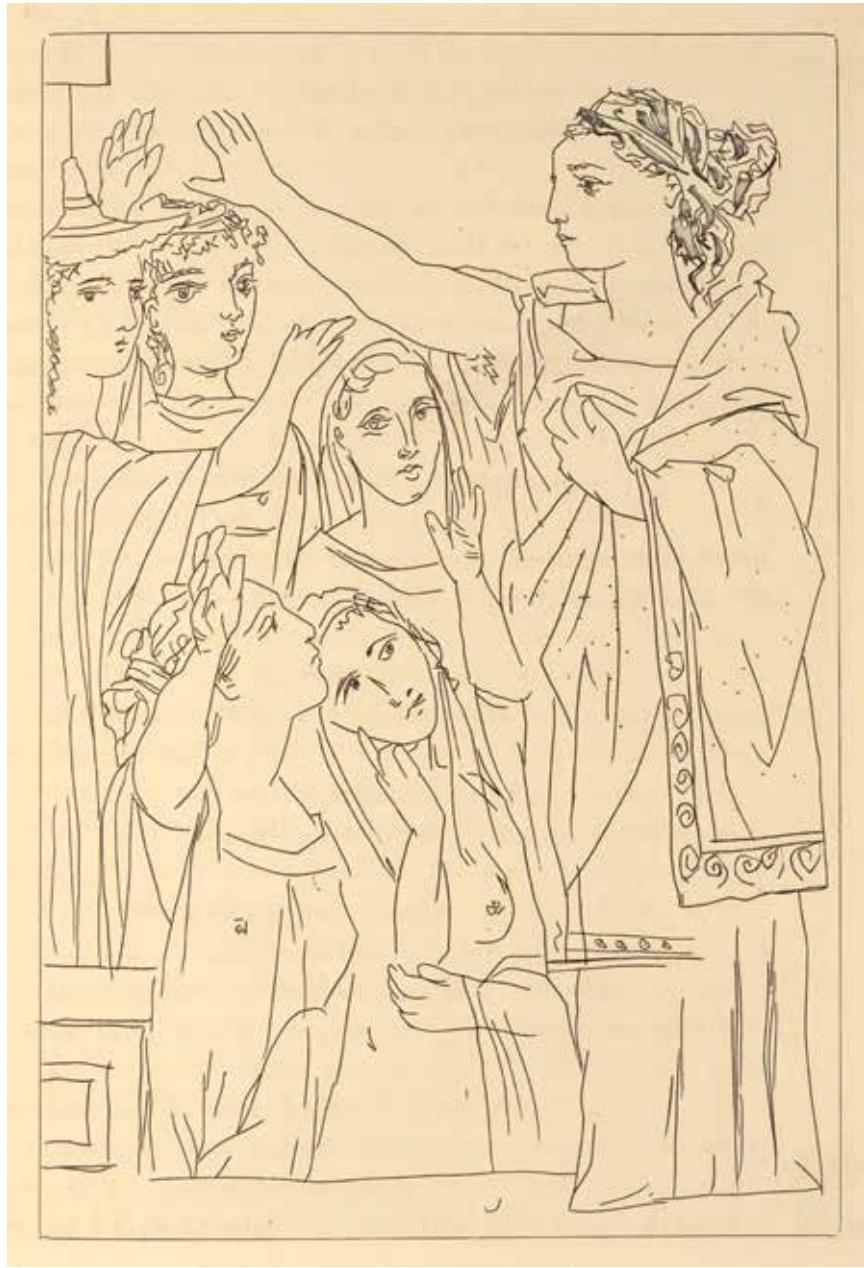
88

PABLO PICASSO (1881-1973)

Peintre ramassant son pinceau avec un modèle au turban (*Painter Picking up his Brush, with a Model Wearing a Turban*), from *Le chef d'œuvre inconnu* (Bloch 88), 1927
Etching on wove paper, signed in sepia ink, a proof aside from the edition of 99, published/printed by Ambroise Vollard/Louis Fort, Paris, with wide margins.

7 3/4 x 11in (20 x 28cm)
sheet 15 x 20in (38 x 51cm)

\$6,000 - 8,000

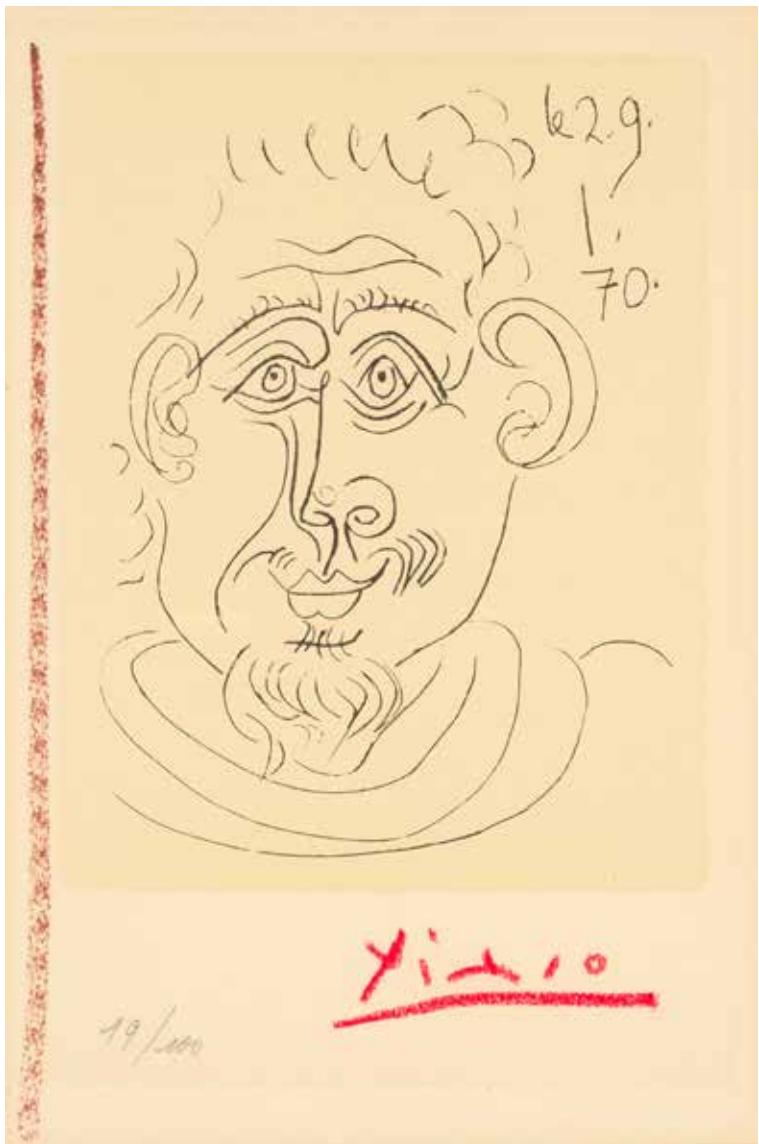


89

PABLO PICASSO (1881-1973)

Lysistrata (6 works) (Bloch 267-282; Cramer Book 24), 1934
The complete portfolio comprising 6 etchings on Rives BFK paper,
bound as issued, signed in pencil on the justification page and
numbered 599 in red crayon, from the edition of 1500, published by
Limited Editions Club, New York, printed by L'Atelier Lecourrière, Paris,
each with full margins, accompanied by text and slipcase. (6 works)
each image 8 1/2 x 5 5/8in (21.5 x 14cm)
each sheet 11 3/8 x 8 7/8in (28.7 x 22cm)

\$3,000 - 5,000



90

90

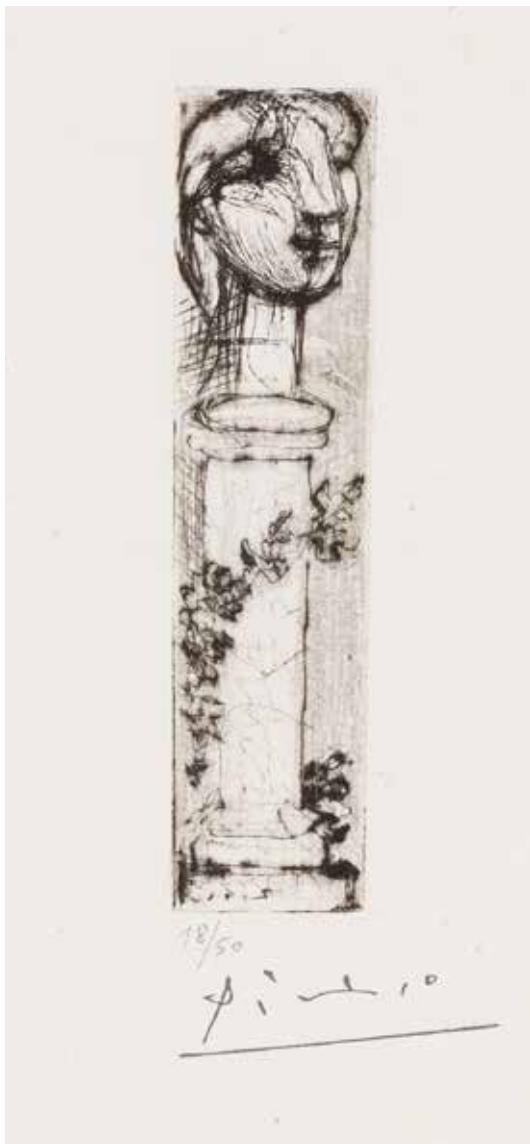
PABLO PICASSO (1881-1973)

Tête d'homme au bouc (Head of a Man with Goatee) (Baer 2024), 1970
Photolithograph on wove paper, signed in red crayon and numbered in pencil 31/100, with full margins, framed.

7 x 5 1/2in (18 x 14cm)

sheet 11 1/4 x 9 3/4in (29 x 24.7cm)

\$3,000 - 5,000



91

PROPERTY FROM THE ESTATE OF ERIC AND MATTIE STANIE

91

PABLO PICASSO (1881-1973)

Buste sculpté sur un socle (Sculpted Bust on a Base)
(Bloch 253; Baer 291), 1933

Etching, aquatint and drypoint on laid paper with partial France watermark, Baer's eighth (final) state, with the artist's stamped signature, numbered in pencil 18/50, published in 1961 by Galerie Louise Leiris, Paris, with margins, framed.

5 x 1 3/16in (12.7 x 3cm)

sheet 11 3/4 x 8 5/16in (29.8 x 21.1cm)

\$2,000 - 3,000



92



94



93

92

PIERRE-AUGUSTE RENOIR (1841-1919)*Femme nue couchée (tournée à gauche) (Reclining Female Nude, Turned to the Left)* (Delteil/Stella 15), 1906Etching on vellum, 2nd state (of two), signed in the plate and numbered 68/100, published in *L'Histoire des Peintres Impressionnistes* by Theodore Duret, Paris, with full margins, with original tissue overlay.

5 1/2 x 7 3/4in (13.9 x 19.6cm)

sheet 7 7/8 x 10 1/4in (20 x 26cm)

\$2,000 - 3,000

Rare Bistre version, edition of 100

93

PIERRE-AUGUSTE RENOIR (1841-1919)*Femme nue, from Pages (Nude Woman, from Pages)* (Delteil/Stella 3), 1891

Etching on laid paper, from the regular edition of 325 (aside from 50 on Japan paper), published by Edmond Deman, Brussels, with full margins.

7 1/8 x 3 1/2in (18.1 x 8.9cm)

sheet 10 3/4 x 7 5/8in (27.3 x 19.4cm)

\$1,800 - 2,500

94

PIERRE-AUGUSTE RENOIR (1841-1919)*Femme nue assise (Seated Female Nude)* (Delteil/Stella 12), c.1906Soft ground etching on cream laid paper, numbered in pencil 68/100, published in Theodore Duret's *L'Histoire des peintres impressionnistes*, Paris, with full margins, with original tissue overlay.

7 3/8 x 5 7/8in (18.7 x 14.9cm)

sheet 9 7/8 x 7 1/2in (25 x 19.2cm)

\$2,000 - 3,000

95

PIERRE-AUGUSTE RENOIR (1841-1919)*Baigneuse assise (Seated Bather)* (Delteil/Stella 11), c.1897Soft ground etching on cream wove paper, with the artist's signature *en cuivre*, from the edition of 1000, published in *La Vie et l'oeuvre de Pierre-Auguste Renoir*, published by Ambroise Vollard, 1919, with full margins.

8 1/2 x 5 3/8in (21.6 x 13.2cm)

sheet 12 3/4 x 9 5/8in (32.4 x 24.4cm)

\$2,500 - 3,500

95

96

PIERRE-AUGUSTE RENOIR (1841-1919)

L'Enfant au biscuit (Jean Renoir) (Child with Biscuit (Jean Renoir))
(Delteil/Stella 31), c.1898-99

Lithograph in colors on Arches Ingres laid paper with watermark MBM, from the edition of 100, published/printed by Ambroise Vollard/Auguste Clot, Paris, with wide margins.

12 1/4 x 10 1/8in (31.5 x 25.8cm)
sheet 23 7/8 x 18 1/2in (60.45 x 47cm)

\$4,000 - 6,000



96



97

97

PIERRE-AUGUSTE RENOIR (1841-1919)

Une mère et deux enfants (A Mother and Two Children)
(Delteil/Stella 54), 1912

Lithograph on cream laid paper with MBM (France) watermark, deckle all around, with full margins.

13 3/8 x 10 1/8in (44.2 x 33.5cm)
sheet 14 3/8 x 19in (47.6 x 63cm)

\$2,500 - 3,500



98

98

PIERRE-AUGUSTE RENOIR (1841-1919)

La danse à la campagne (Dance in the Country), 2e planche (Deltiel/Stella 2), c.1890

Soft-ground etching on smooth wove paper, with the artist's ink stamped signature, with full margins.
 $8\frac{3}{4} \times 5\frac{3}{8}\text{in}$ (22.2 x 13.6cm)
sheet $12\frac{7}{8} \times 9\frac{7}{8}\text{in}$ (33.3 x 25.1cm)

\$8,000 - 10,000

The young woman dancing is 21-year old Aline Charigot, Renoir's future wife.



99

99

ALPHONSE MUCHA (1860-1939)

Flirt Biscuits (Rennert/Weill 72), c.1899

Lithograph in colors on wove paper, mounted to board with two holes for hanging as issued, commissioned by Lefèvre Utile biscuit company, Nantes, France, printed by F. Champenois, Paris, with full margins, framed.
 $23\frac{1}{8} \times 9\frac{7}{8}\text{in}$ (58.7 x 25.1cm)
sheet $25\frac{1}{2} \times 11\frac{5}{8}\text{in}$ (64.7 x 29.5cm)

\$3,000 - 5,000

100

CAMILLE PISSARRO (1830-1903)

La charrue (The Plough) (Delteil 194), 1898-1901

Lithograph in colors on cream wove paper, Delteil's second state (of 2), with the addition of the artist's printed signature for the frontispiece of *Les temps nouveaux*, published by Jean Grave, Paris, with wide margins, framed.

8 7/8 x 6in (22.7 x 15.1cm)

sheet 14 5/8 x 11 1/8in (37.5 x 28.1cm)

\$2,500 - 3,500

Pissarro's only color lithograph, rare.

101

NORMAN ROCKWELL (1894-1978)

Tom Sawyer Suite (8 works), 1970-71

The complete suite, comprising 8 lithographs in colors on Arches paper, each signed in pencil and numbered 47/200 (there were also 50 artist's proofs), with title page, colophon also numbered '47' and table of contents, published/printed by Raymond & Raymond, Inc. and Circle Gallery, Ltd./Mourlot, Paris, with full margins, lacking original beige linen portfolio. (8 works)

each 16 3/4 x 13 1/4in (42.5 x 33.6cm)

each sheet 25 1/2 x 19 3/4in (64.8 x 50.2cm)

\$4,000 - 6,000

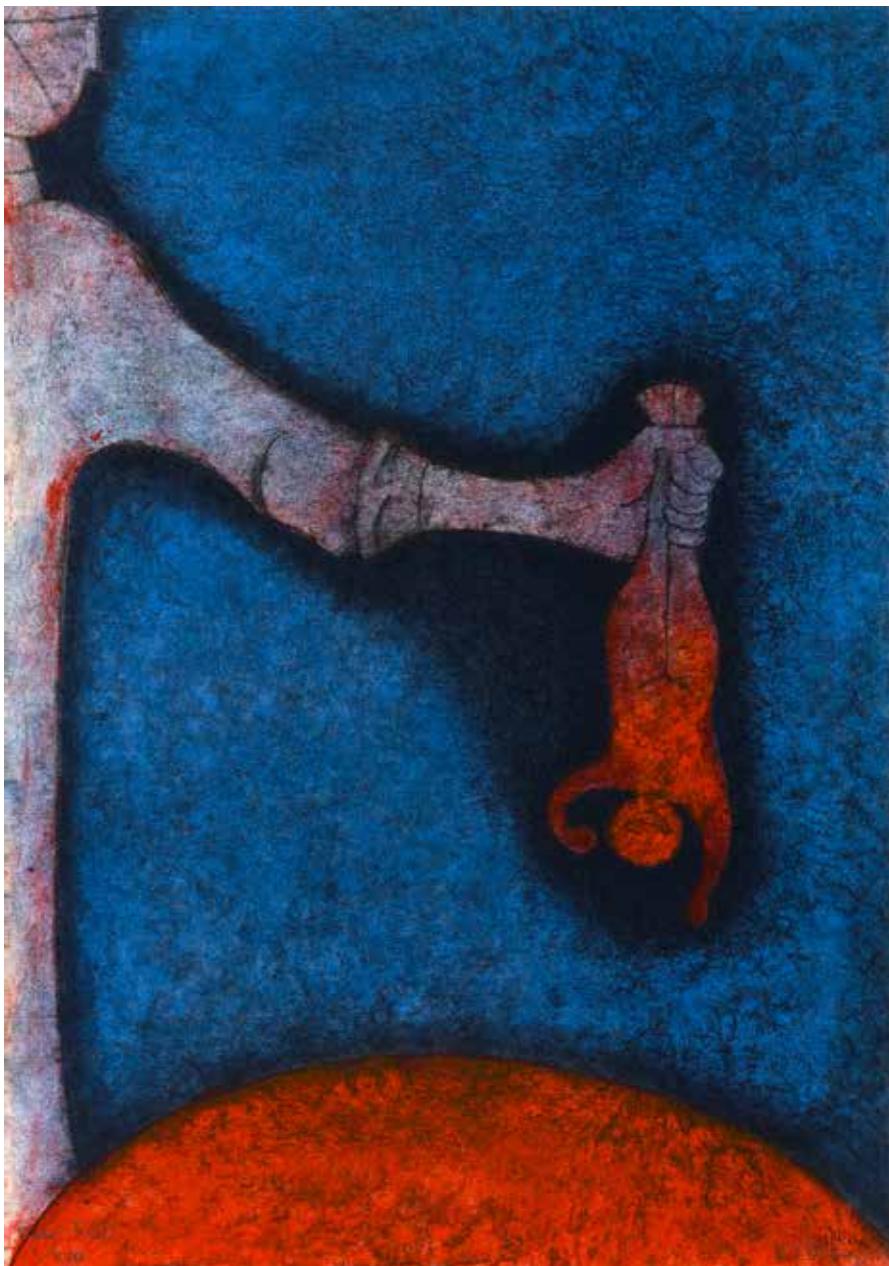


100



101





102

RUFINO TAMAYO (1899-1991)

*Untitled, from Declaración Universal de Derechos Humanos
(Homenaje a Fray Bartolomé de las Casas)*, 1984

Lithograph in colors on wove paper, signed in pencil and numbered
I/XIII AP (an artist's proof, aside from the edition of 100), the full sheet.
sheet 19 1/2 x 13 3/4in (49.5 x 34.9cm)

\$1,500 - 2,500



103

LILL TSCHUDI (1911-2004)

Kiosk in Paris (Coppel LT 29), 1933

Linocut in colors on thin off-white laid paper, signed in pencil, titled, inscribed 'Handdruck' and numbered 25/50, printed by the artist, with wide margins, framed.

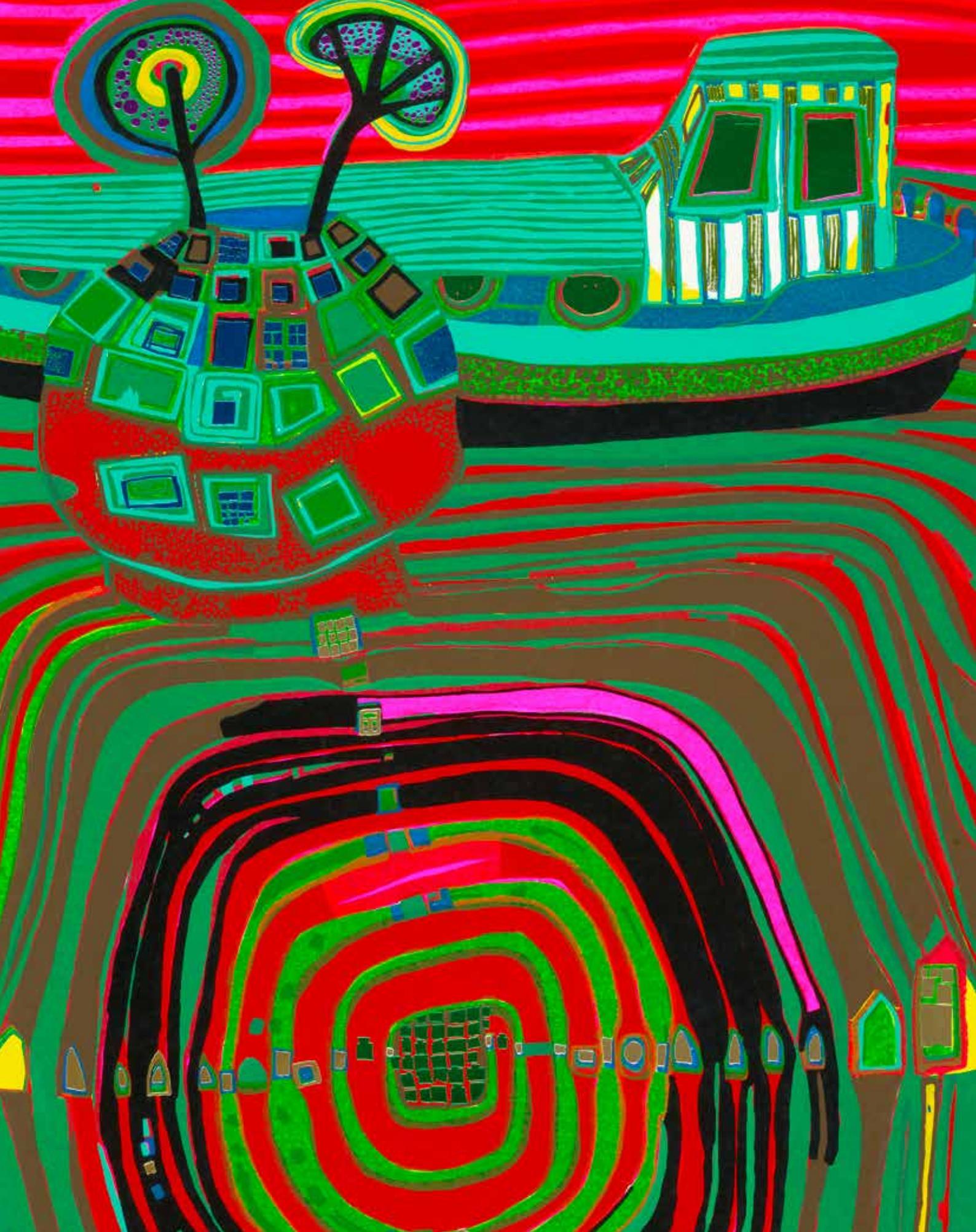
9 1/8 x 10 1/4 in (23.2 x 26 cm)

sheet 10 1/4 x 11 7/8 in (26 x 30.2 cm)

\$8,000 - 12,000

Provenance

Mary Ryan Gallery, New York



**“To paint is to release extraordinary powers...
I believe that painting takes us deeper than
anything else, into the unknown.”**

- Friedensreich Hundertwasser

Bonhams is pleased to present a curated selection of 20 Friedensreich Hundertwasser prints from the collector and print dealer Paul E. Drexler, whose gallery in the 1960s was the first to exhibit and distribute Hundertwasser prints in New York. This is the largest group of Hundertwasser prints to come to auction in many years, spanning the artist's most influential period from 1962-1984, and includes some of the most rare and sought-after examples from Drexler's private collection.

Born in 1928 in Vienna under the name Friedrich Stowasser, Friedensreich Hundertwasser's childhood was filled with complicated social strife. The Nazi regime forced his maternal family, which was Jewish, to pose as Christians. After the war while studying at the Academy of Fine Arts in Vienna, Stowasser began to sign his works using the name *Friedensreich Hundertwasser*, which translated into English means 'Peace-Realm Hundred-Water.' In the following years, Hundertwasser would also adopt the names *Regentag* and *Dunkelbunt*, translating to 'Rainy Day' and 'Darkly Multi-Colored,' respectively.

Hundertwasser admired the pre-war artistic history of Austria and was particularly influenced by the art of the Vienna Secession, which included Gustav Klimt and Koloman Moser, as well as that of later Austrian Expressionists like Egon Schiele. Like these artists, Hundertwasser supported the international exchange of ideas and art, breaking down national borders in favor of a grand unification of culture, or 'total art.' He held a special relationship with color and exulted in nature's ability to produce organic colors, amplified during rainy days.

Working and living on his beloved renovated cargo ship christened the *Regentag*, the artist traveled extensively, working with local Venetian printers while floating in the Venice Lagoon, and also became the first European painter to have his works cut by Japanese masters. Several prints borne from these global collaborations are on offer in the present selection.



Hundertwasser's universal outlook particularly resonates with audiences today, more than two decades after his death in 2000. With his unique use of color and intriguing compositions, the pictorial language expressed in his complex graphic oeuvre remains relevant and contemporary.



PROPERTY FROM THE COLLECTION OF PAUL DREXLER

104

FRIEDENSREICH HUNDERTWASSER (1928-2000)

Good Morning City (Phosphorescent Edition) (Koschatzky 41), 1969-70

Screenprint in colors with metal imprints on Fabriano paper, signed in ink, dated and numbered Q 3,389/10,000 (there were also 8,000 prints in 40 color variants of 200 each), with the artist's red seals, with the blindstamp of the co-publishers Ars Viva, Zurich, and Dorothea Leonhart, Munich, with the blindstamps of the printer Studio Quattro, Venice and Lino Coin, with the blindstamps of the coordinator Alberto della Vecchia, Venice, and Colori Argon Metalli Kurz Oropress, Venice, with full margins.

30 3/16 x 19 1/2in (76.7 x 49.5cm)
sheet 33 1/8 x 22in (84 x 55.9cm)

\$1,500 - 2,500



105

PROPERTY FROM THE COLLECTION OF PAUL DREXLER

105

FRIEDENSREICH HUNDERTWASSER (1928-2000)

Green Power (Koschatzky 57), 1972

Screenprint in colors with metal imprints on wove paper, signed in ink, titled in Japanese, dated and numbered 220/249 (there were also 36 proofs in Roman numerals), with the blindstamp of the publisher Gruener Janura AG, Glarus, Switzerland, with the blindstamps of the co-printers Studio Quattro, Venice, and Multigraphic, Venice, with the blindstamp of the coordinator Alberto della Vecchia, Venice, with full margins.

30 1/8 x 22in (76.2 x 55.5cm)

sheet 32 3/4 x 24 15/16in (83.3 x 63.4cm)

\$4,000 - 6,000



PROPERTY FROM THE COLLECTION OF PAUL DREXLER

106

FRIEDENSREICH HUNDERTWASSER (1928-2000)

The City Man (Koschatzky 84), 1984

Offset lithograph and screenprint in colors with metal imprints on wove paper, signed in ink, titled, stamp dated and numbered 211/252 (there were also 54 artist's proofs in Roman numerals), with the artist's red seals, with the blindstamp of the publisher Gruener Janura AG, Glarus, Switzerland, with the blindstamps of the co-printers Quattrifoglio, Venice, and Claudio Barbato, Venice, and with the blindstamp of the coordinator Alberto della Vecchia, Venice, with printed text on reverse, with full margins.

28 x 20in (70.5 x 51cm)

sheet 29 3/4 x 22in (75.7 x 56cm)

\$2,500 - 3,500

The production of this work totaled 81 days, a feat of printmaking.

106

PROPERTY FROM THE COLLECTION OF PAUL DREXLER



107

FRIEDENSREICH HUNDERTWASSER (1928-2000)

Slow Travel under the Sun (Koschatzky 40), 1969

Screenprint in colors with metal imprints on wove paper, signed in ink, titled, dated and numbered A/31/251 (there were 6 color variants, A-F, and 26 proofs in Roman numerals), with the artist's red seals, with the blindstamp of the publisher Felix Landau, Los Angeles, and with the blindstamps of the co-operators Studio Quattro and Giorgio Verrati, Venice, Leonhard Kurz Prägeföli, Fürth, Germany, Mestre Studio Seriographic, Mestre, Italy and the coordinator Alberto della Vecchia, Venice, with full margins.

26 5/8 x 17in (69.5 x 43cm)

sheet 29 7/8 x 22in (76 x 55.9cm)

\$3,000 - 4,000

PROPERTY FROM THE COLLECTION OF PAUL DREXLER

108

FRIEDENSREICH HUNDERTWASSER (1928-2000)

House and Spiral in the Rain (Koschatzky 19), 1962-63

Lithograph in colors on wove paper, signed in ink, dated and numbered 70/102, with the artist's red seal, published by Edizioni del Cavallino/printed by Renato Cardazzo, Venice, with full margins.

9 1/2 x 12 7/8in (24.2 x 32.8cm)

sheet 13 13/16 x 19 5/8in (35 x 49.8cm)

\$2,500 - 3,500

107



108

PROPERTY FROM THE COLLECTION OF PAUL DREXLER

109

FRIEDENSREICH HUNDERTWASSER (1928-2000)

The Occidental (Koschatzky 71), 1978

Etching and aquatint in colors on Arches paper, signed in ink, dated and numbered 159/220 (total edition of 238, with 2 color variants, with 18 proofs in Roman numerals), with the blindstamp of the publisher Gruener Janura AG, Glarus, Switzerland, and with the blindstamp of the printer Robert Finger, Vienna, with full margins.

19 5/8 x 13 5/8in (50 x 34.5cm)

sheet 29 7/8 x 22 1/4in (76 x 56.5cm)

\$2,000 - 3,000



109

PROPERTY FROM THE COLLECTION OF PAUL DREXLER

110

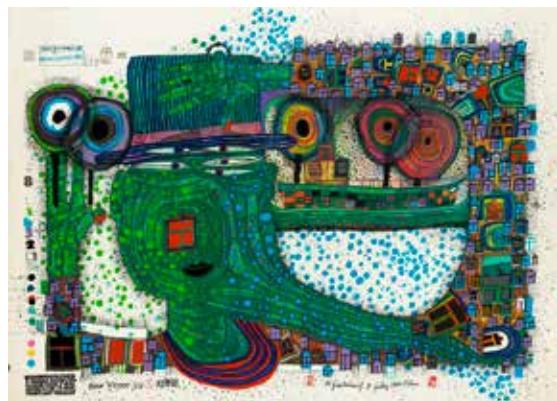
FRIEDENSREICH HUNDERTWASSER (1928-2000)

Rain Drop Counter (Koschatzky 80), 1981

Lithograph and screenprint in colors with metal imprints on wove paper, signed in ink, dated and numbered XXXXII/LIV in Roman numerals (a proof, aside from the edition of 247, of which there were 3 color variants), with the artist's red seals, with the blindstamp of the publisher Gruener Janura AG, Glarus, Switzerland, with the blindstamp of the printer Claudio Barbato, Venice, and with the blindstamp of the coordinator Alberto della Vecchia, Venice, the full sheet.

sheet 21 7/8 x 29 3/4in (55.5 x 75.8cm)

\$2,500 - 3,500



110

PROPERTY FROM THE COLLECTION OF PAUL DREXLER

111

FRIEDENSREICH HUNDERTWASSER (1928-2000)

Island of Lost Desire (Koschatzky 70), 1977-78

Japanese woodcut in colors on wove paper, signed in ink, titled in Japanese and numbered 884/999, with the artist's red seals, published by Gruener Janura AG, Glarus, Switzerland, printed by Matashiro Uchikawa Surishi, Tokyo, with full margins.

7 1/8 x 5 13/4in (18 x 14.7cm)

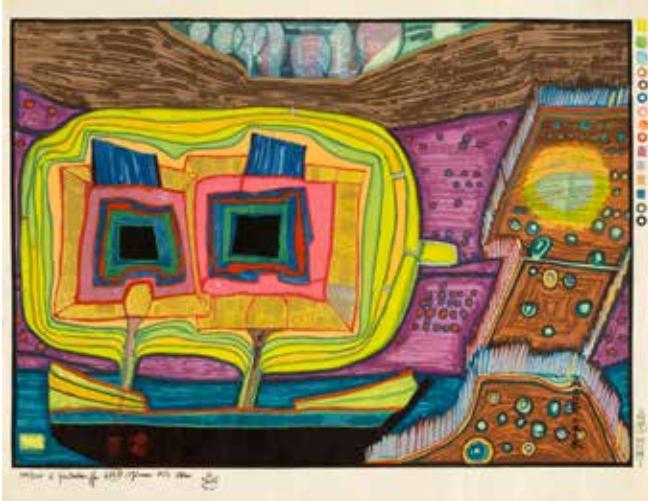
sheet 8 3/4 x 7 1/4in (22.3 x 18.4cm)

\$2,500 - 3,500

This work was one of 114 prints featured in the handmade book *The Woodcut Works of Hundertwasser 1960-1975* edited by David Kung.



111



112

PROPERTY FROM THE COLLECTION OF PAUL DREXLER

112

FRIEDENSREICH HUNDERTWASSER (1928-2000)

Two Trees on Board of Regentag, from Midori No Namida (Koschatzky 58), 1971

Japanese woodcut in colors, signed in ink, titled in Japanese, dated '1976' and numbered 104/200 (there were also 26 proofs in Roman numerals and 10 surplus prints in Roman numerals), with the artist's red seals, with ink drawing, published, 1975, by Gruener Janura AG, Glarus, Switzerland, printed by Matashiro Uchikawa Surishi, Tokyo, with full margins.

14 1/2 x 20 1/8in (37 x 51cm)

sheet 16 7/8 x 21 1/4in (42.7 x 54cm)

\$2,500 - 3,500

PROPERTY FROM THE COLLECTION OF PAUL DREXLER

113

FRIEDENSREICH HUNDERTWASSER (1928-2000)

Two Clouds Raining Seven Colours, from Midori No Namida (Koschatzky 60), 1972

Japanese woodcut in colors, signed in ink, titled in Japanese, dated '9 January 1976' and numbered 104/200 (there were also 6 surplus prints in Roman numerals), with the artist's red seals, with ink drawing, published, 1975, by Gruener Janura AG, Glarus, Switzerland, printed by Matashiro Uchikawa Surishi, Tokyo, with full margins.

11 1/2 x 20 1/16in (29 x 51cm)

sheet 16 7/8 x 22 1/2in (43 x 57cm)

\$2,500 - 3,500



113

PROPERTY FROM THE COLLECTION OF PAUL DREXLER

114

FRIEDENSREICH HUNDERTWASSER (1928-2000)

The Rain Falls Far from Us, from Midori No Namida
(Koschatzky 61), 1972

Japanese woodcut in colors, signed in ink, titled in Japanese, dated '1976' and numbered 104/200 (there were also 16 surplus prints in Roman numerals), with the artist's red seals, with ink drawing, published, 1975, by Gruener Janura AG, Glarus, Switzerland, printed by Matashiro Uchikawa Surishi, Tokyo, with full margins.

14 1/2 x 20 1/8in (37 x 51cm)
sheet 16 7/8 x 21 1/4in (42.7 x 54cm)

\$2,500 - 3,500



114



115

PROPERTY FROM THE COLLECTION OF PAUL DREXLER

115

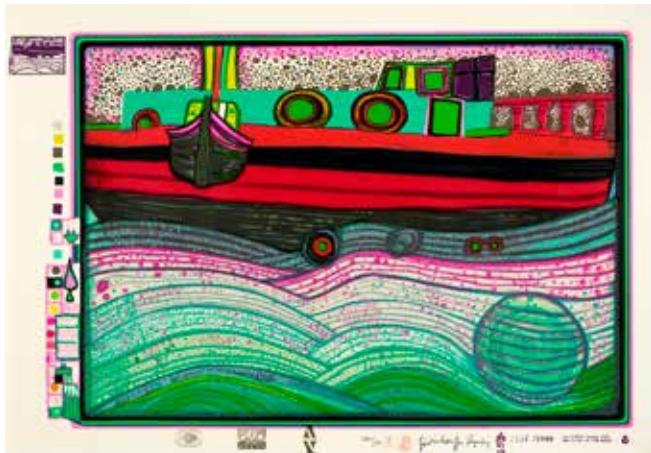
FRIEDENSREICH HUNDERTWASSER (1928-2000)

Flooded Sleep, from Midori No Namida (Koschatzky 62), 1973

Japanese woodcut in colors, signed in ink, titled in Japanese, dated '1976' and numbered 104/200 (there were also 17 surplus prints), with the artist's red seals, with ink drawing, published, 1975, by Gruener Janura AG, Glarus, Switzerland, printed by Matashiro Uchikawa Surishi, Tokyo, with full margins.

15 1/4 x 20in (38.7 x 52cm)
sheet 16 3/4 x 22 5/16in (42.7 x 56.8cm)

\$3,000 - 5,000



116

PROPERTY FROM THE COLLECTION OF PAUL DREXLER

116

FRIEDENSREICH HUNDERTWASSER (1928-2000)

Regentag on Waves of Love, from Look at it on a Rainy Day
(Koschatzky 51), 1971-72

Screenprint in colors with metal imprints and ground glass on Schoeller Stern paper, signed in ink, dated and numbered 234/300 and 2338 in ink (the edition of 3000 was mechanically numbered 1-3000/3000, 300 of which ending in 0 are signed and numbered by hand), with the artist's red seals, with the blindstamp of the publisher Ars Viva, Zürich, with the blindstamp of the printer Dietz Offizin, Lengmoos, Bavaria and Edicion Lluva, with full margins.

15 7/8 x 23 1/2in (40.5 x 59.7cm)
sheet 19 3/8 x 26 5/16in (49.2 x 66.8cm)

\$2,000 - 3,000

PROPERTY FROM THE COLLECTION OF PAUL DREXLER

117

FRIEDENSREICH HUNDERTWASSER (1928-2000)

Columbus rainy day in India, from Look at it on a Rainy Day
(Koschatzky 49), 1971-72

Screenprint in colors with metal imprints on Schoeller Stern paper, signed in ink, dated and numbered 202/300 and 2016 in ink (the edition of 3000 was mechanically numbered 1-3000/3000, 300 of which ending in 0 are signed and numbered by hand), with the artist's red seals, with the blindstamp of the publisher Ars Viva, Zürich, with the blindstamp of the printer Dietz Offizin, Lengmoos, Bavaria and with the blindstamp of Edicion Lluva, with full margins.

18 1/16 x 23in (45.8 x 58.5cm)
sheet 19 3/8 x 26 3/8in (49.3 x 67cm)

\$2,000 - 3,000



117



PROPERTY FROM THE COLLECTION OF PAUL DREXLER

118

FRIEDENSREICH HUNDERTWASSER (1928-2000)

Crusade of the Crossroaders, from Look at it on a Rainy Day
(Koschatzky 53), 1971-72

Screenprint in colors with metal imprints and ground glass on tarred brown paper, signed in ink, dated and numbered 29/300 and 290 in ink (the edition of 3000 was mechanically numbered 1-3000/3000, 300 of which ending in 0 are signed and numbered by hand), with the artist's red seals, with the blindstamp of the publisher Ars Viva, Zürich, with the blindstamp of the printer Dietz Offizin, Lengmoos, Bavaria and with the blindstamp of Edicion Lluva, with full margins.

15 1/2 x 23 1/4 in (39 x 58.8 cm)

sheet 19 3/8 x 26 3/8 in (49.3 x 67 cm)

\$2,000 - 3,000



119

PROPERTY FROM THE COLLECTION OF PAUL DREXLER

119

FRIEDENSREICH HUNDERTWASSER (1928-2000)

Olympic Games Munich 1972 (Original Graphic) (Koschatzky 54), 1971
Screenprint in colors with metal imprints on Schoelers Parole paper, signed in ink, dated and numbered 189/200 (there were also 10-20 proofs and a poster variant with total edition 3,999), with the artist's red seals, with the blindstamp of the publisher Edition Olympia 1972 GmbH, Munich, with the blindstamps of the co-printers Dietz Offizin, Lengmoos, Bavaria and Leonhard Kurz Prägeföli, Fürth, Germany, with wide margins.

40 11/16 x 25 5/8in (103.4 x 65cm)
sheet 43 3/8 x 27 1/8in (110.6 x 68.8cm)

\$3,000 - 4,000

PROPERTY FROM THE COLLECTION OF PAUL DREXLER

120

FRIEDENSREICH HUNDERTWASSER (1928-2000)

Kingdom of the Toro (Koschatzky 35), 1968

Screenprint in colors with metal imprints on wove paper, signed in ink, dated and numbered 80/170 (there were also 10 proofs in Roman numerals), with the artist's red seals, with the blindstamp of the publisher/printer, Galleria L'Elefante, Venice, with metal imprints by Giorgio Verrati, Venice, with full margins.

16 7/8 x 23 5/8in (42.8 x 60cm)

sheet 20 9/16 x 27in (52.2 x 68.7cm)

\$4,000 - 6,000



120

PROPERTY FROM THE COLLECTION OF PAUL DREXLER

121

FRIEDENSREICH HUNDERTWASSER (1928-2000)

One of Five Seamen (Koschatzky 66), 1975

Screenprint in colors with metal imprints on African black paper, signed in ink, dated and numbered 10/250 (total edition of 337, with 5 paper variants of 50 prints each in 5 color variants, with 87 proofs in Roman numerals), with the artist's red seals, with the blindstamp of the publisher Gruener Janura AG, Glarus, Switzerland, with the blindstamps of the co-operators Studio Quattro, Venice, and Multigraphic, Venice, and with the blindstamp of the coordinator Alberto della Vecchia, Venice, with full margins.

34 x 22 3/4in (86.3 x 57.8cm)

sheet 35 5/16 x 23 9/16in (88.7 x 59.8cm)

\$2,500 - 3,500



121

PROPERTY FROM THE COLLECTION OF PAUL DREXLER

122

FRIEDENSREICH HUNDERTWASSER (1928-2000)

One of Five Seamen (Koschatzky 66), 1975

Screenprint in colors on with metal imprints European white paper, signed in white ink, dated and numbered 69/250 (total edition of 337, with 5 paper variants of 50 prints each in 5 color variants, with 87 proofs in Roman numerals), with the artist's red seals, with the blindstamp of the publisher Gruener Janura AG, Glarus, Switzerland, with the blindstamps of the co-operators Studio Quattro, Venice, and Multigraphic, Venice, and with the blindstamp of the coordinator Alberto della Vecchia, Venice, with full margins.

34 x 22 3/4in (86.3 x 57.8cm)

sheet 35 5/16 x 23 9/16in (88.7 x 59.8cm)

\$2,500 - 3,500



122

PROPERTY FROM THE COLLECTION OF PAUL DREXLER

123

FRIEDENSREICH HUNDERTWASSER (1928-2000)

10002 nights Homo Humus come va how do you do (Koschatzky 83), 1984

Offset lithograph and screenprint with metal imprints on Fabriano paper, signed in ink, titled, dated and numbered 3,565/10,002 (total edition of 10,254, with 10,002 color variants, with 252 proofs in Roman numerals), with the artist's red seals, with the blindstamp of the publisher Die Galerie, Offenbach am Main, Germany, with the blindstamps of the co-operators Quattrifoglio, Venice and Claudio Barbato, Venice, with metal imprints by Giuseppe Barbato, Venice, with the blindstamp of the coordinator Alberto della Vecchia, Venice, with full margins, accompanied by six promotional brochures.

24 1/2 x 18in (62.2 x 45.7cm)

sheet 27 1/4 x 19 5/8in (69.2 x 49.8cm)

\$1,200 - 1,800



123

Contemporary





124

124

KAREL APPEL (1921-2006)

Cats Portfolio (17 works), 1978

The complete portfolio 17 lithographs in colors on *japon* paper, each signed in pencil and numbered XXVI/LXV (aside from the edition of 125 on Arches and 15 artist's proofs) with title page and justification, published by London Arts, Inc., Detroit, printed by Arts Litho-Paris, contained in the original cloth-covered box.
(17 works)
each sheet 24 5/8 x 32in (62.5 x 81.3cm)

\$6,000 - 8,000



125

JOHN BALDESSARI (1931-2020)

Heart (with Pearls) (Hurowitz 58), 1991
Photogravure and aquatint in colors on
Somerset Satin paper, signed in pencil and
numbered 69/75, co-published by Brooke
Alexander Editions, Castelli Graphics and
Independent Curators Incorporated, with the
blindstamp of the printer Branstead Studio,
New York, with full margins.

36 1/2 x 39 1/2in (92.7 x 100.3cm)
sheet 38 1/2 x 41 3/4in (97.8 x 106cm)

\$2,500 - 3,500

125



126

ARMAN (1928-2005)

La mort de Justine, 1975

Smashed violin embedded in a polyester torso, incised signature, from a series of 12 unique variants.

37 x 14 1/2 x 8in (94 x 36.8 x 20.3cm)

\$20,000 - 30,000

This work is recorded in the Arman Studio Archives New York under number:
APA# 8032.75.002.

Provenance

Galleri Zero, Stockholm, Sweden

Private Collection, Malmö, Sweden

Sotheby's London, February 7, 2003, Lot 196

Sotheby's New York, March 7, 2013, Lot 432

127

ARMAN (1928-2005)

Venus with Knives, 2002

Cast bronze Venus statue with green patina, sliced with knives on marble base multiple, inscribed with signature and numbered 22/100.
23 1/4 x 9 1/2 x 14 1/8in
(59.1 x 24.1 x 35.9cm)

\$2,000 - 3,000

This work is recorded in the Arman Studio Archives New York under number:
APA# 8401.02.0003.



127



128

128

ARMAN (1928-2005)

Occultée, 2002

Patinated bronze violin multiple which opens on hinges to reveal a bronze statue on the interior, mounted on a bronze base, inscribed with artist's signature and numbered 70/90 (there were also 20 épreuves d'artiste), published by ArtSoum, Nice, France.
21 1/4 x 8 1/4 x 4 3/4in (54 x 21 x 12.1cm)

\$3,000 - 5,000

This work is recorded in the Arman Studio Archives New York under number:
APA# 8312.02.006.



129

BANKSY (BORN 1975)

Bomb Love, 2003

Screenprint in colors on wove paper, numbered 549/600 DN in pencil

(there was also a signed edition of 150), published by Pictures on Walls, London, the full sheet.

sheet 27 1/4 x 19 1/2in (69.2 x 49.5cm)

\$20,000 - 30,000

This work is accompanied by the new certificate of authenticity issued by Pest Control Office.



130

BANKSY (BORN 1975)

HMV Dog, 2003

Screenprint on wove paper, signed in black ink, with the artist's inkstamp in red and numbered 19/150 DN in pencil (there was also an unsigned numbered edition of 600), published by Pictures on Walls, London, with full margins, framed.

11 1/2 x 17 3/8in (29.2 x 44.1cm)

sheet 13 3/4 x 19 5/8in (34.9 x 49.8cm)

\$50,000 - 70,000

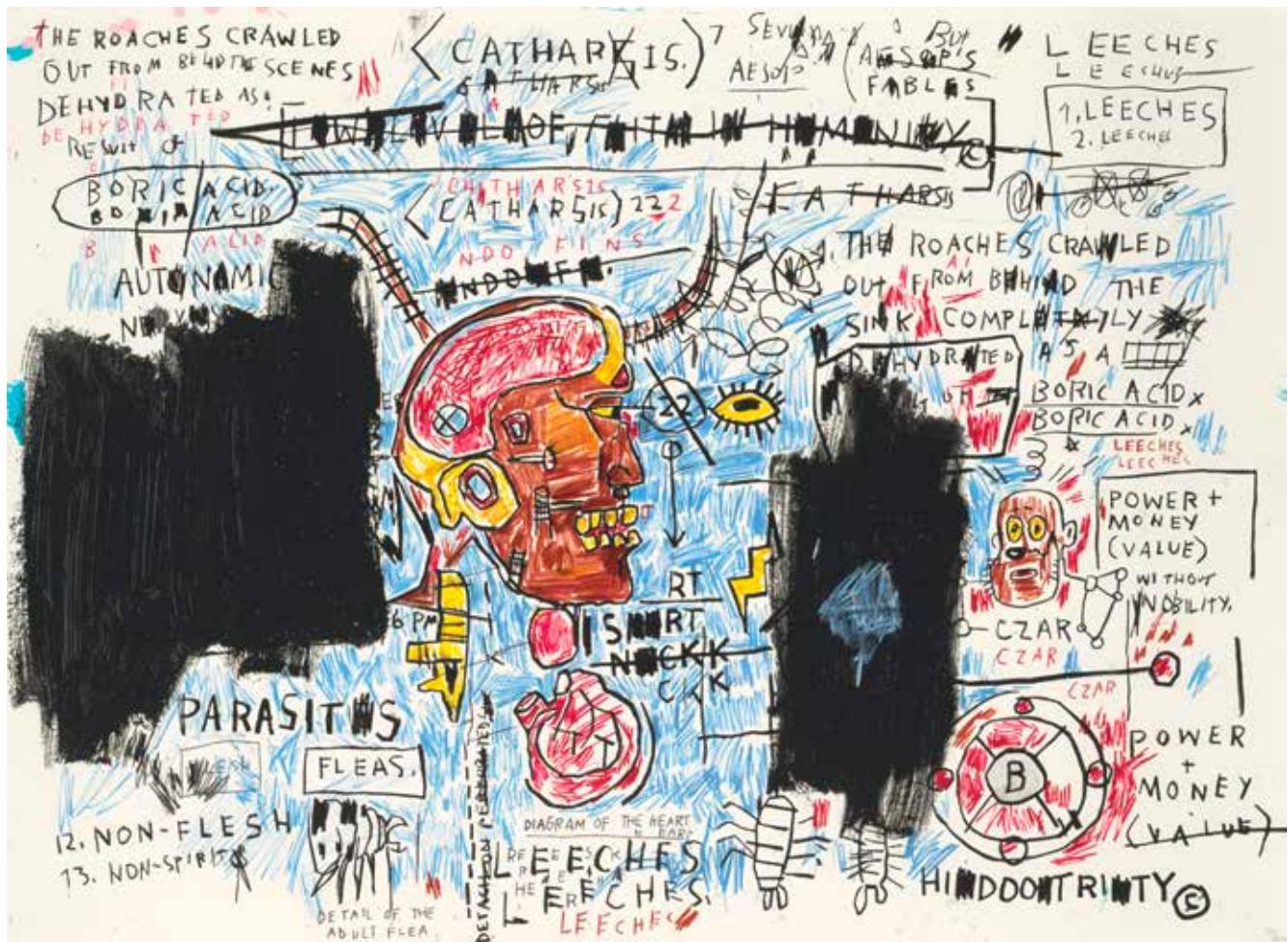
This work is accompanied by a new certificate of authenticity issued by Pest Control Office.

Provenance

Pictures on Walls, London, 2003

Bonhams London, February 5, 2008, Lot 25

Private collection, Florida



131

AFTER JEAN-MICHEL BASQUIAT (1960-1988)

Leeches, 1982-83

Screenprint in colors on Somerset paper, signed in pencil by Lisane Basquiat and Jeanine Herivaux (the administrators of the Estate of Jean-Michel Basquiat) with estate stamp on the reverse, dated and numbered 30/50, published/printed in 2017 by Flatiron Editions/Pace Prints, New York, the full sheet, accompanied by a certificate issued by Flatiron Editions and signed by The Estate of Jean-Michel Basquiat, framed.

sheet 22 x 30in (56 x 76.2cm)

\$25,000 - 35,000



132 W

KEITH HARING (1958-1990)

Totem (Littmann 158-9), 1989

Woodcut in colors on three sheets of Japan paper, signed in pencil, dated and numbered 4/60 (there were also 12 artist's proofs), published by Edition Schellmann, Munich and New York, with full margins, framed.

73 1/4 x 21 7/8 in (186.1 x 55.6 cm)

overall 76 1/2 x 34 7/8 in (194.3 x 88.6 cm)

\$40,000 - 60,000



133

ALICE NEEL (1901-1984)

Mother and Child (Nancy and Olivia), 1982

Lithograph in colors on Arches paper, signed in pencil, dated and numbered 155/175, with the blindstamp of the publisher Eleanor Ettinger, Inc., New York, with full margins, framed.

25 7/8 x 23 7/8in (65.7 x 60.6cm)

sheet 31 x 27 7/8in (78.7 x 70.8cm)

\$3,000 - 5,000

134

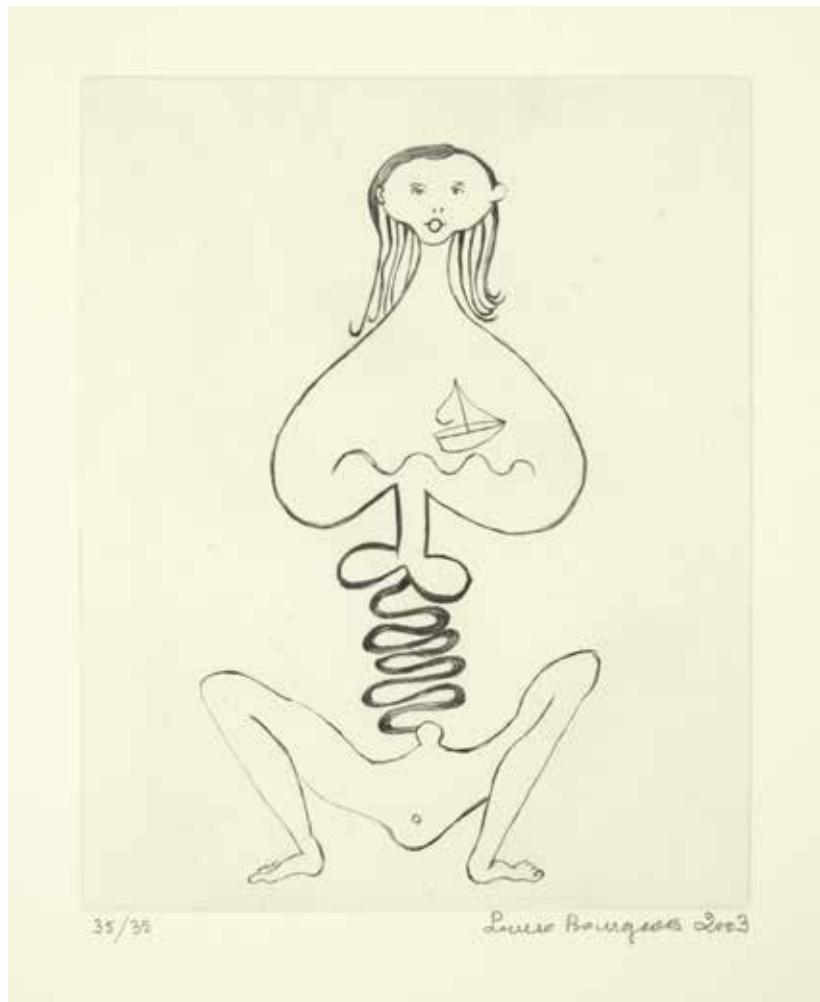
LOUISE BOURGEOIS (1911-2010)

La nausée, from *La réparation*, 2003

Drypoint on Hahnemühle paper, signed in pencil, dated and numbered 35/35 (there were also 7 artist's proofs), published/printed by Harlan & Weaver, Inc., New York, with full margins, framed.

9 15/16 x 7 15/16in (25.3 x 20.2cm)
sheet 11 1/8 x 9 3/16in (28.3 x 23.4cm)

\$5,000 - 7,000



134

135

RICHARD LINDNER (1901-1978)

Fun City Portfolio (14 works), 1971

The complete portfolio of 12 lithographs in colors on wove paper and 2 lithographic lenticular prints in colors on Rowlux®, each signed in pencil and numbered 41/175, published by Shorewood Atelier, Inc., New York, each the full sheet. (14 works)
variable 27 x 21in (68.6 x 53.3cm)

\$3,000 - 5,000



135



136

136

ROMARE BEARDEN (1914-1988)

Caribbean Landscape (Gerlburd 98), 1979
Screenprint in colors on Arches paper, signed in pencil and numbered 58/60 (aside from the regular edition of 200 plus 12 artist's proofs), the full sheet.

sheet 29 7/8 x 42 3/8in (75.9 x 107.6cm)

\$3,500 - 4,500



137

137

DANA SCHUTZ (BORN 1976)

Chess, 2009

Etching and screenprint in colors with flocking on copperplate paper, signed in pencil and numbered 18/27 (there were also 3 artist's proofs), published by Independent Curators International, New York, with full margins.
23 3/8 x 29 1/2in (59.4 x 74.9cm)
sheet 29 1/4 x 34 7/8in (74.3 x 88.6cm)

\$2,000 - 3,000



138

138

SANFORD BIGGERS (BORN 1970)

Untitled, 2016

Archival pigment print in colors with screenprint in shiny black and silver ink on laser-cut irregular shaped paper-canvas, signed in black felt-tip pen on verso, dated and numbered 7/13, published/printed by the LeRoy Neiman Center for Print Studies, Columbia University, New York, the full sheet, sheet 21 x 18 1/4in (53.3 x 46.4cm)

\$2,500 - 3,500



139

139

SANFORD BIGGERS (BORN 1970)

Race Track Martyrs II, 2017

Archival pigment print in colors with screenprint in gold ink on laser-cut irregular shaped paper-canvas, signed in pencil on verso, dated and numbered PP 1/6 (a printer's proof, aside from the edition of 30), published/printed by the LeRoy Neiman Center for Print Studies, Columbia University, New York, the full sheet, sheet 27 1/2 x 23in (69.8 x 58.4cm)

\$2,500 - 3,500



140

MR. BRAINWASH (BORN 1966)

Untitled (Flowerh\$), 2021

Unique screenprint in colors with hand-coloring on wove paper, signed in pencil, with the blindstamp of the artist, fingerprint and date on the reverse, published by the artist, the full sheet.

sheet 48 x 47 7/8in (122 x 121.8cm)

\$8,000 - 10,000

141

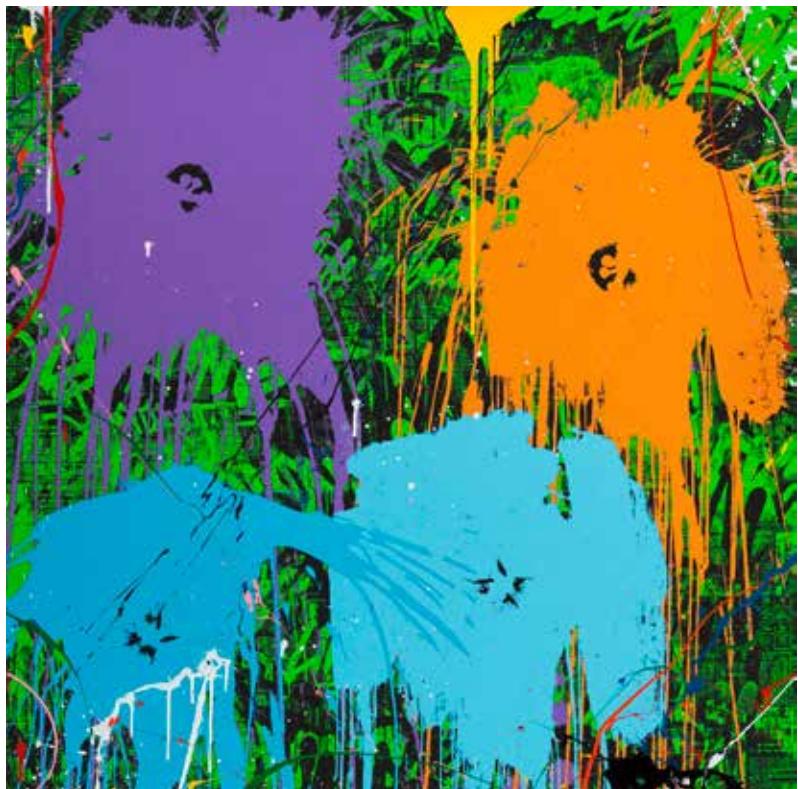
MR. BRAINWASH (BORN 1966)

Untitled (Flowarh\$), 2021

Unique screenprint in colors with hand-coloring on wove paper, signed in black ink, with the blindstamp of the artist, fingerprint and date on the reverse, published by the artist, the full sheet.

sheet 35 7/8 x 36 1/8in (91.2 x 91.7cm)

\$4,000 - 6,000



141

142

MR. BRAINWASH (BORN 1966)

Untitled (Flowarh\$), 2021

Unique screenprint in colors with hand-coloring on wove paper, signed in black ink, with the blindstamp of the artist, fingerprint and date on the reverse, published by the artist, the full sheet.

sheet 35 7/8 x 36in (91 x 91.5cm)

\$4,000 - 6,000



142



143

143
MR. BRAINWASH (BORN 1966)

Flowerh\$ (6 works), 2021
 A group of 6 screenprints in colors on wove paper, each signed in pencil, each dated verso, and each numbered 16/55, 23/55, 23/55, 24/55, 35/55, 38/55 respectively, each with the blindstamp of artist, each with fingerprint of artist verso, each with full margins. (6 works)
 each 21 1/2 x 21 1/2in (54.6 x 54.6cm)
 each sheet 24 3/8 x 24 3/8in (61.9 x 61.9cm)

\$9,000 - 12,000

144
MR. BRAINWASH (BORN 1966)

Full of Hearts, 2021
 Screenprint in colors on wove paper, signed in pencil and numbered 61/75, with the blindstamp and fingerprint of the artist, dated in pencil on the reverse, published by the artist, the full sheet.
 sheet 38 x 50in (96.5 x 127cm)

\$4,000 - 6,000



144

145

MR. BRAINWASH (BORN 1966)

Marilyn Monroe, 2017

Unique screenprint and giclée in colors with hand-coloring on wove paper, signed in black ink on the front, signed in pencil on the reverse and numbered 1/1, with the artist's fingerprint and date, published by the artist, the full sheet.

sheet 40 x 40in (101.6 x 101.6cm)

\$5,000 - 7,000



145

146

MR. BRAINWASH (BORN 1966)

Rubik's Atlas, 2020

Unique screenprint in colors with hand-coloring, giclée collage and varnish on wove paper, signed in black ink on the front, signed in pencil on the reverse and numbered 1/1, with the artist's fingerprint and date, published by the artist, the full sheet, framed.

sheet 16 x 16in (40.7 x 40.7cm)

\$2,500 - 3,500



146



147

147

SAM GILLIAM (1933-2022)

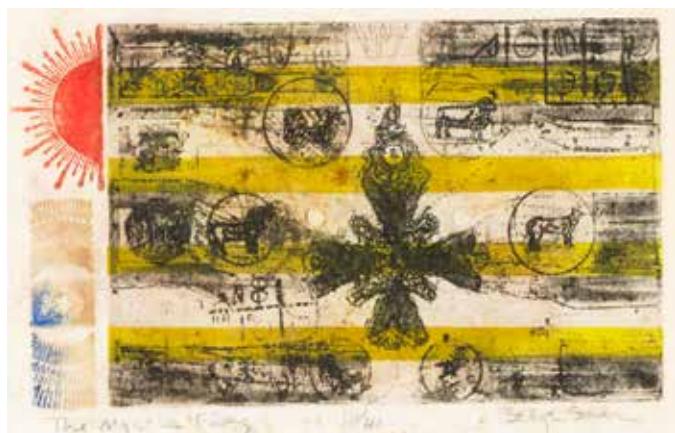
Untitled (Lincoln Center Festival), 2001
Screenprint in colors on Somerset paper,
signed in pencil, dated and numbered PP
9/9 (a printer's proof, aside from the edition
of 108), published by Lincoln Center List
Program, New York, with the blindstamp of
the printer, Brand X Editions, New York,
with full margins, framed.

28 5/8 x 36 1/2in (72.73 x 92.7cm)
sheet 35 1/4 x 40 1/2in (89.5 x 102.8cm)

\$3,500 - 4,500



148



149

149

BETYE SAAR (BORN 1926)

Mystic Flag, 1967
Etching in colors with relief printing and relief-
printed found objects, signed in pencil, titled
and numbered 10/40 (there were also 12
variants), published/printed by the artist,
with full margins, framed.

3 3/8 x 5 7/8in (8.6 x 15cm)
sheet 5 5/8 x 8 9/16in (14.3 x 21.7cm)

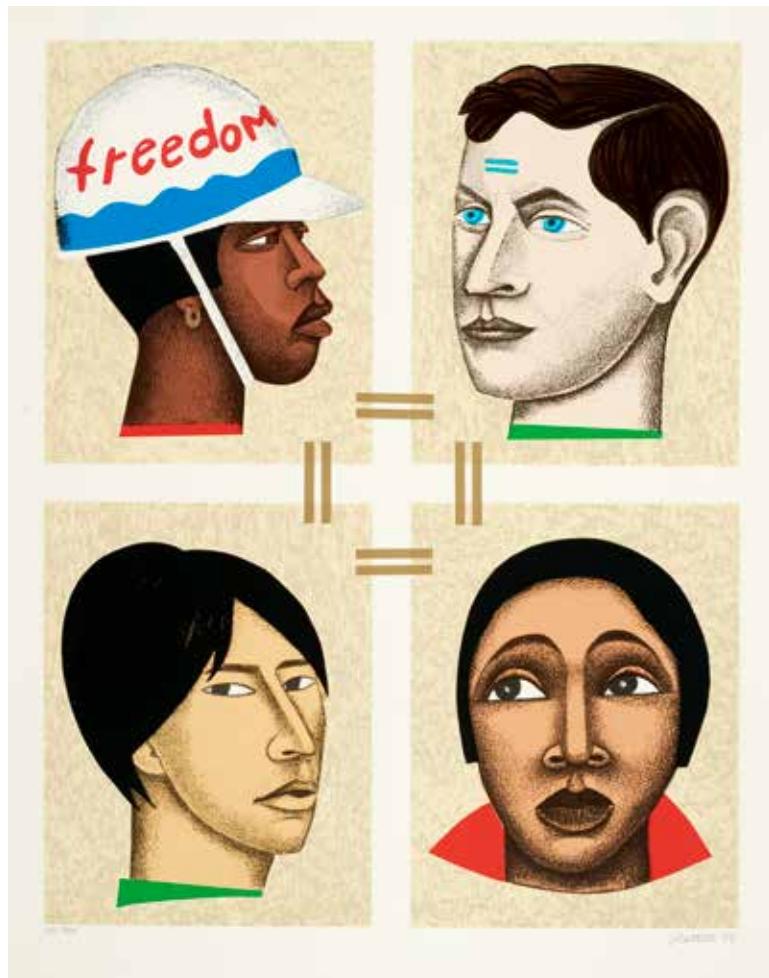
\$2,000 - 3,000

150

ELIZABETH CATLETT (1915-2012)
Freedom or Slavery, from *The Paul Robeson Portfolio*, 1998

Lithograph in colors on cream wove paper,
signed in pencil, dated and numbered 70/100,
with full margins.
22 3/4 x 17 7/8in (57.8 x 45.4cm)
sheet 25 1/2 x 19 7/8in (64.8 x 50.5cm)

\$5,000 - 7,000



150



151

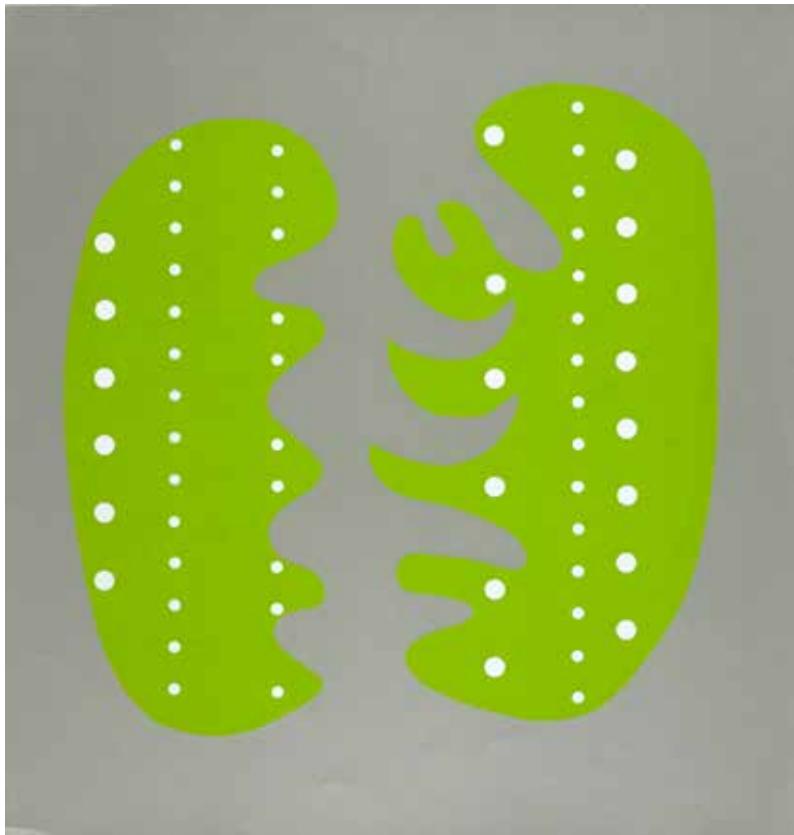
151

ERNIE BARNES (1938-2009)

Destination Unknown, 1979
Lithograph in colors on wove paper, signed
in pencil and numbered 156/300, published
by London Arts Group, Detroit and with the
inkstamp of the printer Z. Rather, Detroit,
with full margins.

16 1/2 x 22in (41.9 x 55.9cm)
sheet 19 1/2 x 25in (49.5 x 63.5cm)

\$2,000 - 3,000



152

152

LUCIO FONTANA (1899-1968)

Concetto Spaziale, c.1960

Screenprint in colors with die-cut holes, an unsigned and unnumbered proof, the full sheet.
18 3/4 x 19 1/2in (47.6 x 49.5cm)

\$2,000 - 3,000

153

SAM FRANCIS (1923-1994)

Untitled (SFE-103) (not in Lembark), 1995

Etching in colors on wove paper, with embossed signature, numbered 27/44 in pencil (there were also 10 artist's proofs), inscribed 'SFE-103' in pencil and with 'The Sam Francis Estate' inkstamp on the reverse with full margins, framed.

8 1/8 x 14 5/8in (20.6 x 37.1cm)
sheet 16 1/4 x 22 3/4in (41.3 x 57.8cm)

\$2,000 - 3,000



153



154

SAM FRANCIS (1923-1994)

King Corpse (Lembark S.16; SFS-288; Gemini 1296), 1968
Screenprint in colors on Arches Cover paper, signed in pencil and
annotated 'CTP' (one of 14 unique color trial proofs, aside from edition
of 65), with the blindstamp of the publisher/printer, Gemini G.E.L.,
Los Angeles, with margins.
sheet 41 7/8 x 57 3/16in (106.4 x 145.3cm)

\$6,000 - 9,000



155

155

HELEN FRANKENTHALER (1928-2011)

Ramblas (Harrison 141), 1987-88

Lithograph, drypoint and etching in colors on Rives BFK paper, signed in pencil, dated and numbered 39/75 (there were also 16 artist's proofs), published by Ediciones Polígrafa, S.A., Parets del Valles, Spain, with full margins. 26 1/4 x 19 7/8in (66.7 x 50.5cm)
sheet 34 1/4 x 26 3/4in (87 x 67.9cm)

\$5,000 - 7,000

156

HELEN FRANKENTHALER (1928-2011)

Valentines For Mr. Wonderful (7 works), 1995

The complete book comprising 7 aquatints in colors on HMP linen-textured white handmade paper, loose (as issued), with poetry by William Carlos Williams, signed in pencil by the artist on the colophon, dated, numbered 15/35 (total edition includes 10 artist's proofs), with the blindstamp publisher/printer, Tyler Graphics, Mount Kisco, New York, in a TGL white handmade paper folio and red cloth-covered portfolio box. (7 works)
each sheet 11 3/4 x 8 1/4in (29.8 x 21cm)

\$3,000 - 5,000

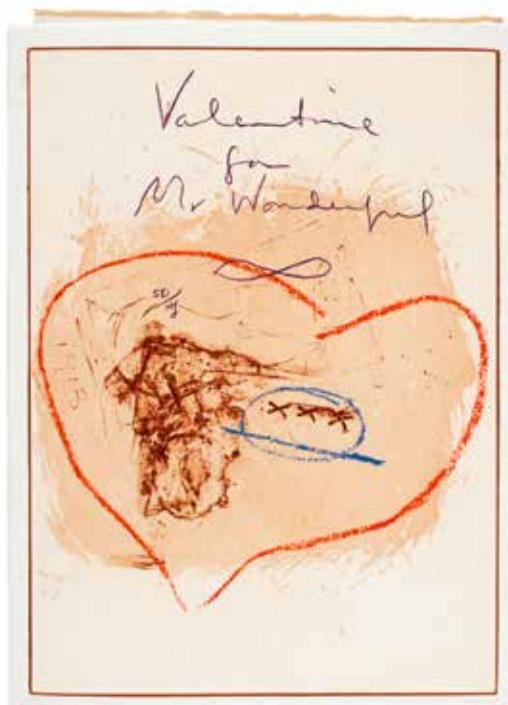
157

HELEN FRANKENTHALER (1928-2011)

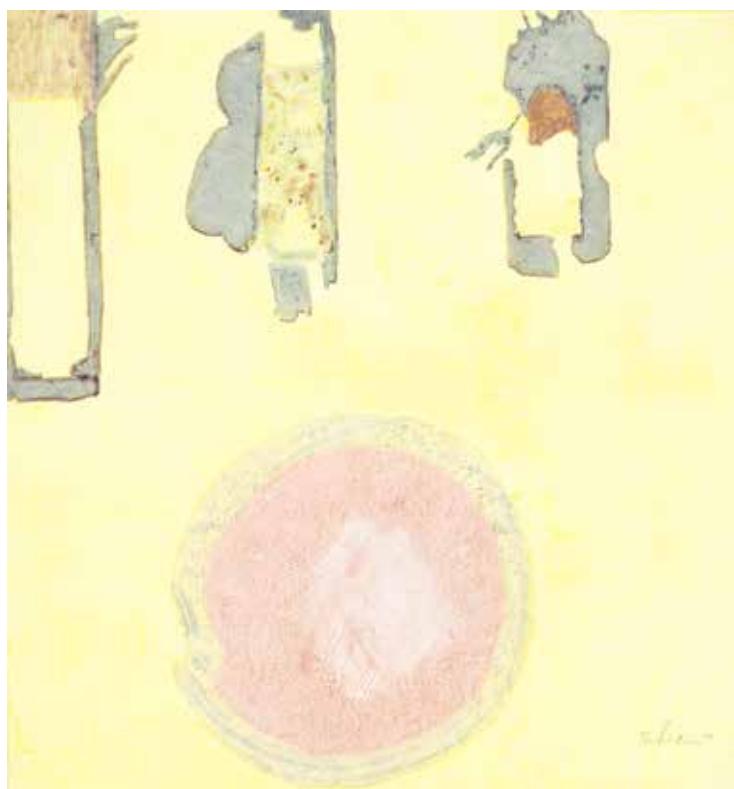
Sirocco (Harrison 167), 1989

Mixografia® in colors on handmade paper, signed in pencil, dated and numbered 51/52 (there were also 11 artist's proofs), published by Mixografia, Los Angeles, the full sheet, framed.
sheet 36 3/4 x 34 1/4in (93.3 x 92.1cm)

\$6,500 - 8,500



156



157



158 W

HELEN FRANKENTHALER (1928-2011)

Guadalupe (Harrison 164), 1989

Mixografia® in colors on handmade paper, signed in pencil, dated and numbered 32/74 (there were also 16 artist's proofs), published by Mixografia, Los Angeles, the full sheet, framed.
sheet 68 1/2 x 44 1/2in (174 x 113cm)

\$20,000 - 30,000



159

DAMIEN HIRST (BORN 1965)

Nūr Jahān, from *The Empresses* (Heni H10-2), 2022

Laminated giclée print and screenprint with glitter on aluminum composite panel, signed in pencil on label affixed to the reverse and numbered 923/3041, published by Heni Editions, London, the full panel.
sheet 39 3/8 x 39 3/8in (100 x 100cm)

\$4,000 - 6,000



160

YAYOI KUSAMA (BORN 1929)

Pumpkin, 1998

Screenprint in colors on wove paper, signed in pencil, titled, dated and numbered 22/60, with full margins, framed.

9 1/2 x 13 1/8in (24.1 x 33.3cm)

sheet 15 1/4 x 19 3/4in (38.7 x 50.2cm)

\$20,000 - 30,000



161

161

ROBERT INDIANA & CAROLYN BRADY

Erosia II, 1985

Lithograph on wove paper, signed in pencil, titled, dated and numbered 4/28, published by Vinalhaven Press, Vinalhaven, Maine, with full margins.

20 1/2 x 19 13/16in (52.1 x 50.4cm)
sheet 31 1/4 x 22 1/4in (79.4 x 56.5cm)

\$3,000 - 5,000

162

ROBERT INDIANA (1928-2018)

First Love, 1991

Aquatint in colors on wove paper, signed in pencil, dated, titled and numbered 53/66 (there were also 17 artist's proofs), with the blindstamp of the printer Vinalhaven Press, Vinalhaven, with full margins.

11 7/8 x 10 3/4in (30.2 x 27.3cm)
sheet 26 7/8 x 19 3/4in (68.3 x 50.2cm)

\$2,000 - 3,000



162



163

ROBERT INDIANA (1928-2018)

Seasons of Hope (Silver) (4 works), 2012

The complete portfolio of 4 screenprints in colors on Coventry Rag Paper, loose as issued, each signed in autopen, dated and numbered 47/125, published by American Image Art, New York, each with full margins, housed in original silkscreened fabric-covered portfolio. (4 works)

Titles Include: *Spring*; *Summer*; *Autumn*; *Winter* (4 works)

each 26 x 26in (66 x 66cm)

each sheet 35 1/4 x 29 1/2in (89.5 x 74.9cm)

\$20,000 - 25,000



164

164

SIR PETER BLAKE R.A. (BORN 1932)

Love Me Do, 2004

Screenprint in colors with diamond dust on wove paper, signed in pencil, titled and unnumbered (aside from the edition of 75), the full sheet, framed.

sheet 29 3/8 x 22 1/2in (74.6 x 57.2cm)

\$6,000 - 9,000



165

165

SIR PETER BLAKE R.A. (BORN 1932)

PS - I Love You, 2008

Screenprint with diamond dust on wove paper, signed in metallic marker, titled and numbered 19/75, the full sheet, framed.

sheet 29 3/8 x 22 3/8in (74.6 x 56.8cm)

\$6,000 - 9,000



166

166

DAVID HOCKNEY (BORN 1937)

Red Square and the Forbidden City, 1982

Lithograph in colors on Somerset paper, signed in pencil, dated and numbered 319/1000 (there were also 100 artist's proofs), published/printed by Thames & Hudson, London/Petersburg Studios, New York, the full sheet, together with the book 'China Diary', a limited edition artist book with text by Stephen Spender, signed in ink by Hockney and Spender, contained in original cardboard slipcase.

lithograph 19 5/8 x 21 1/2in (49.8 x 54.6cm)

book overall 10 x 7 1/2 x 1in (25.4 x 19.1 x 2.6cm)

\$2,500 - 3,500

167

DAVID HOCKNEY (BORN 1937)

Hockney's Alphabet (26 works), 1991

The complete portfolio, comprising of 26 lithographs in colors on Exhibition Fine Art Cartridge paper, signed by the artist and most contributors in ink and numbered 184 in black ink on the justification page, from the edition of 250, with full text and title page, published by Faber & Faber, London, text edits by Stephen Spender, with full margins, bound as issued, in quarter vellum with handmade Fabriano Roma paper sides, in original grey slipcase. (26 works)

12 5/8 x 9 5/8in (32 x 24.5cm)

\$5,000 - 7,000

Signed by 22 of the 27 contributors: Doris Lessing, William Boyd, Margaret Drabble, Martin Amis, William Golding, Patrick Leigh Fermor, Nigel Nicolson, Seamus Heaney, Douglas Adams, Julian Barnes, Craig Raine, Kazuo Ishiguro, Iris Murdoch, V. S. Pritchett, Erica Jong, Arthur Miller, John Julius Norwich, Susan Sontag, Joyce Carol Oates, John Updike, Norman Mailer, and Ian McEwan.



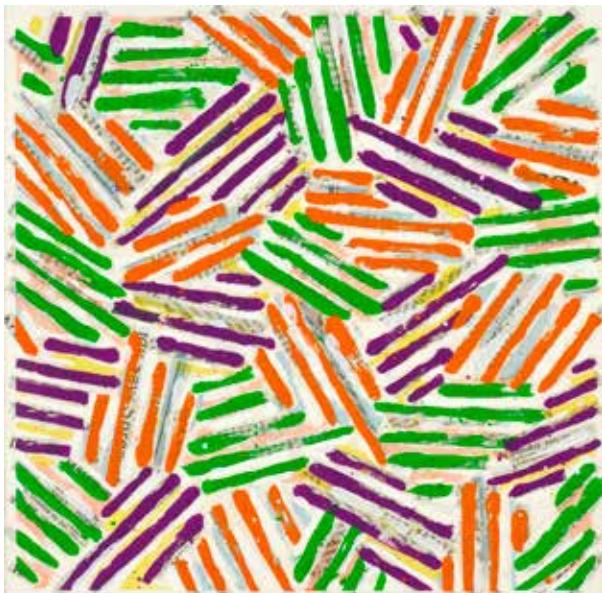
167



168



169



170

168

FRANK STELLA (BORN 1936)

Ossipee, from *Eccentric Polygons* (Axsom 550), 1974

Lithograph and screenprint in colors on Arches paper, signed in pencil, dated and numbered 91/100 (there were also 10 artist's proofs), published by Gemini, Los Angeles, the full sheet.
sheet 17 15/16 x 22in (45.6 x 55.9cm)

\$4,000 - 5,000

169

LEE BONTECOU (BORN 1931)

Untitled, from *National Collection Fine Arts Portfolio*, 1967

Etching in colors on wove paper, signed in pencil, dated and numbered '25-144', with full margins, framed.
26 x 17in (66 x 43.2cm)
sheet 27 7/8 x 19 1/2in (70.8 x 49.5cm)

\$1,500 - 2,500

170

JASPER JOHNS (BORN 1930)

Untitled (ULAE 186/S13), 1977

Screenprint in colors on Patapar printing parchment, from the edition of 3000, published by Brooke Alexander, Inc., New York as a catalog cover for *Jasper Johns Screenprints*, printed by Simca Print Artists, Inc., New York, the full sheet.
sheet 9 15/16 x 9 5/8in (25.2 x 24.4cm)

\$2,000 - 3,000

171

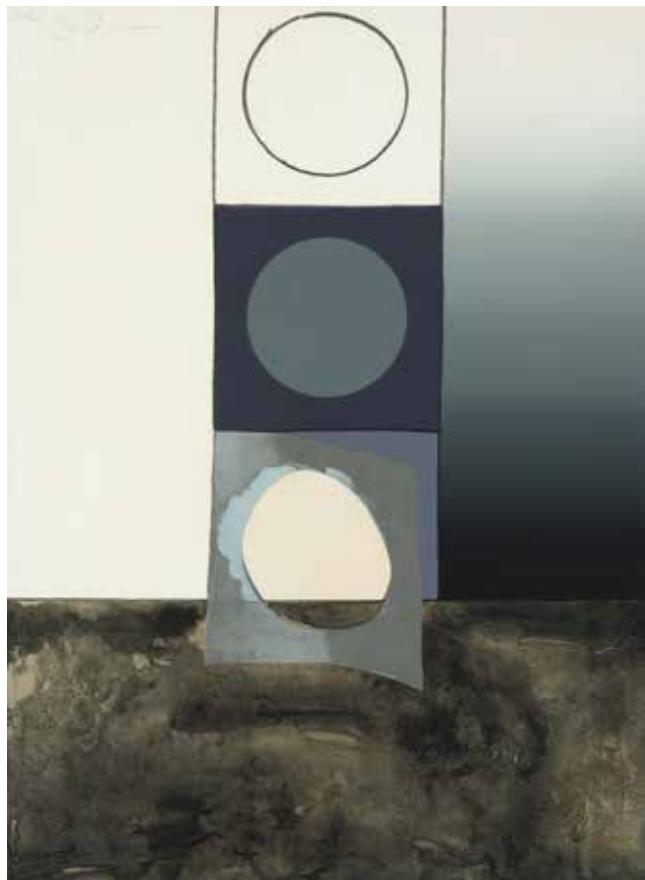
JASPER JOHNS (BORN 1930)

Bent Stencil (Fragment According to What)

(ULAE 95), 1971

Lithograph in colors on Arches paper,
signed in pencil, dated and numbered 38/79
(there were also 12 artist's proofs), with the
blindstamp of the publisher/printer, Gemini
G.E.L., Los Angeles, the full sheet, framed.
sheet 27 3/4 x 20in (70.4 x 50.8cm)

\$3,000 - 4,000



171

172

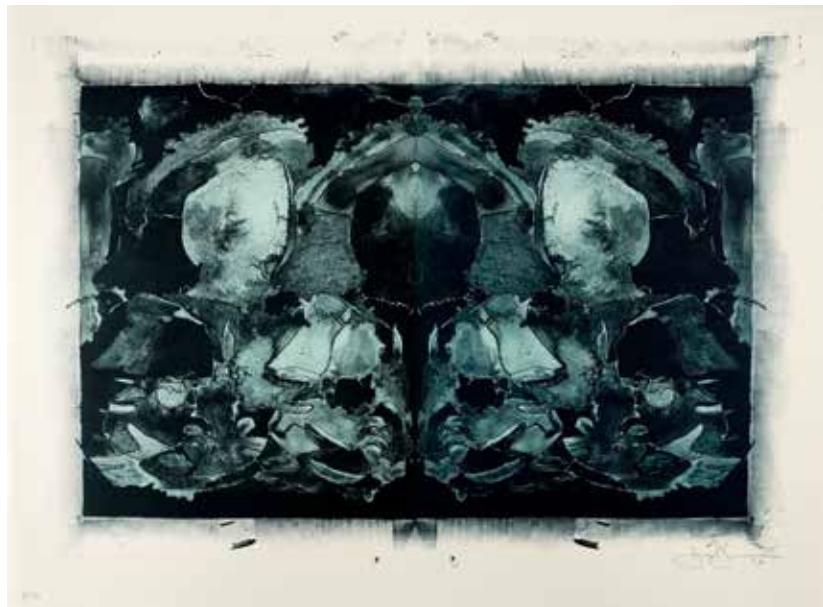
JASPER JOHNS (BORN 1930)

After Holbein, from Associated Artists Against Torture (ULAE 261), 1993

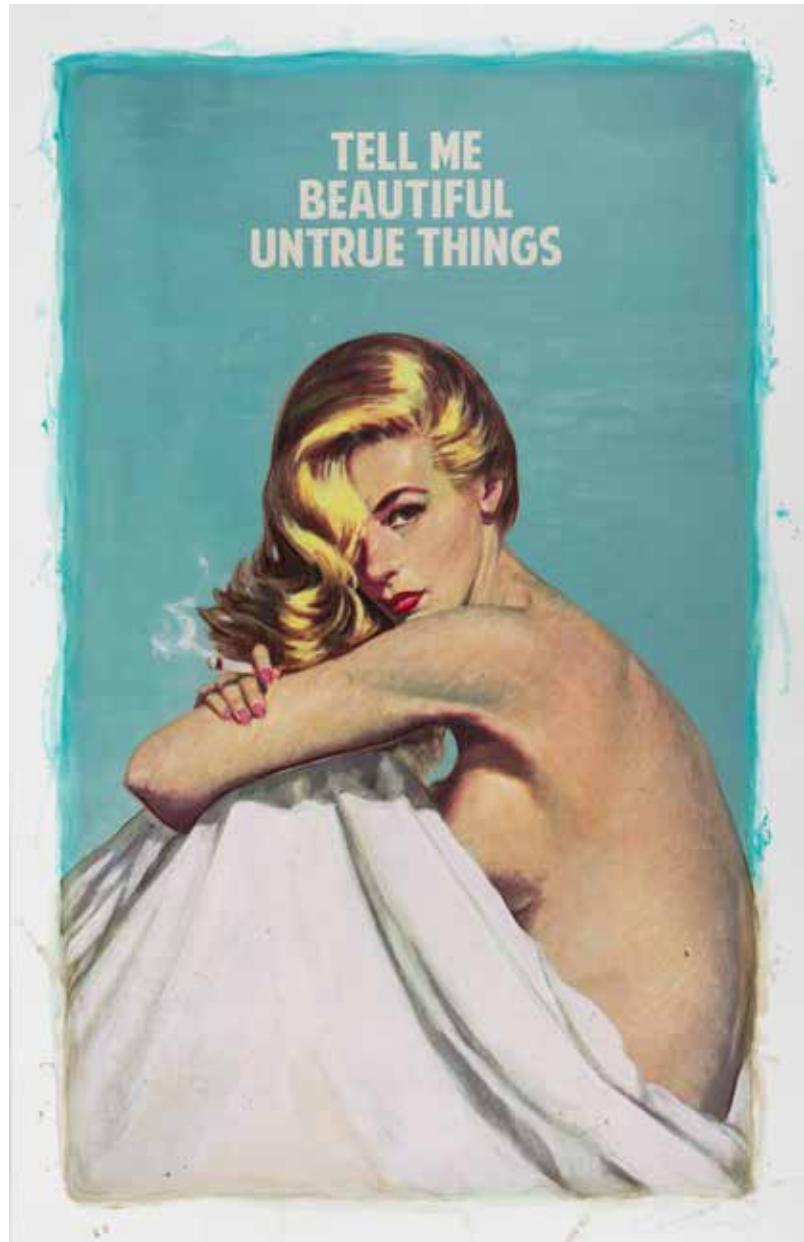
Lithograph in colors on Arches paper, signed
in pencil, dated and numbered 4/150, with the
blindstamp of the publisher/printer Universal
Limited Art Editions, West Islip, New York,
the full sheet.

sheet 22 1/4 x 30in (56.5 x 76.2cm)

\$4,000 - 6,000



172



173

THE CONNOR BROTHERS (BORN 1968)

Tell Me Beautiful Untrue Things, 2021

Archival digital print with hand-coloring on wove paper, signed in pencil

and numbered 10/10, the full sheet.

sheet 65 1/8 x 41 7/8in (165.4 x 106.5cm)

\$4,000 - 6,000



174

174

ALEX KATZ (BORN 1927)

White Shirt (Vincent 2), 2021

Archival pigment print in colors on Innova Etching Cotton Rag, signed in pencil and numbered 49/50, published by Lococo Fine Art, St. Louis, Missouri, the full sheet, framed.

sheet 26 1/8 x 14 3/4in (66.4 x 37.5cm)

\$5,000 - 7,000



175

ROBERT LONGO (BORN 1955)

Jules, from Men in the Cities, 1983

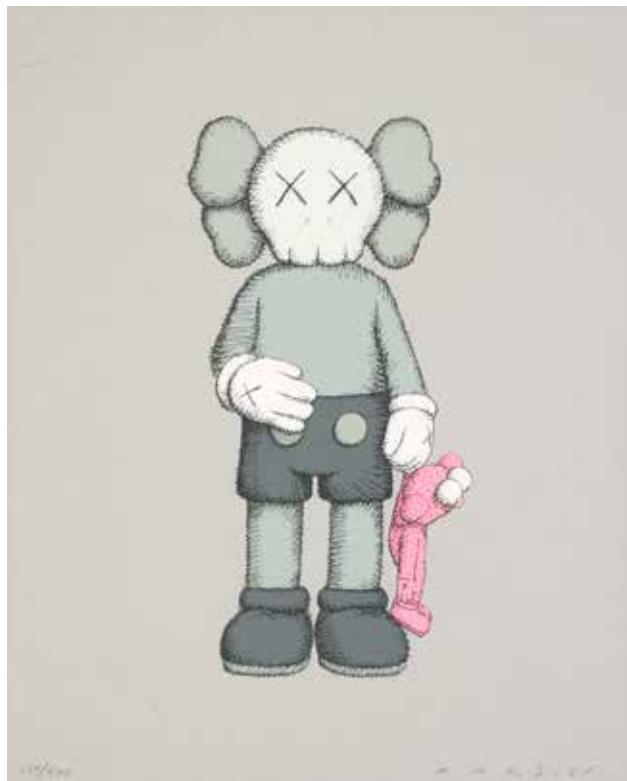
Lithograph with embossing on Arches paper, signed in pencil, dated and annotated 'WP' (a working proof, aside from the edition of 45 and 10 artist's proofs), published by Brooke Alexander Gallery Inc., New York, with full margins, framed.

29 7/8 x 14 7/8in (75.9 x 37.8cm)

sheet 27 x 20 7/8in (68.6 x 50cm)

\$10,000 - 15,000

175



176

176

KAWS (BORN 1974)

Share, 2021

Screenprint in colors on Stonehenge paper, signed in pencil, dated and numbered 209/500 (there were also 100 artist's proofs), published by the artist, New York, the full sheet, framed.
sheet 20 x 16in (50.8 x 40.7cm)

\$7,000 - 9,000

177

KAWS (BORN 1974)

Untitled, from Urge, 2020

Screenprint in colors on wove paper, signed in pencil, dated and numbered 116/250 (there were also 50 artist's proofs), published by the artist, New York, with full margins, framed.
11 3/8 x 8 5/8in (28.9 x 21.9cm)
sheet 17 x 12 3/4in (43.1 x 32.4cm)

\$6,000 - 8,000

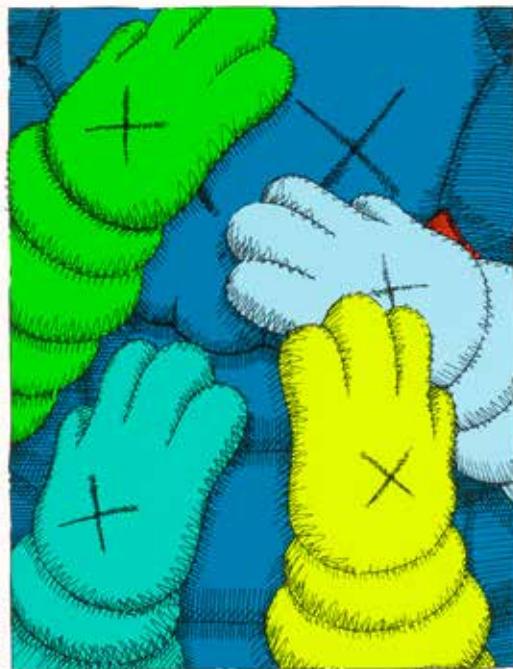
178

KAWS (BORN 1974)

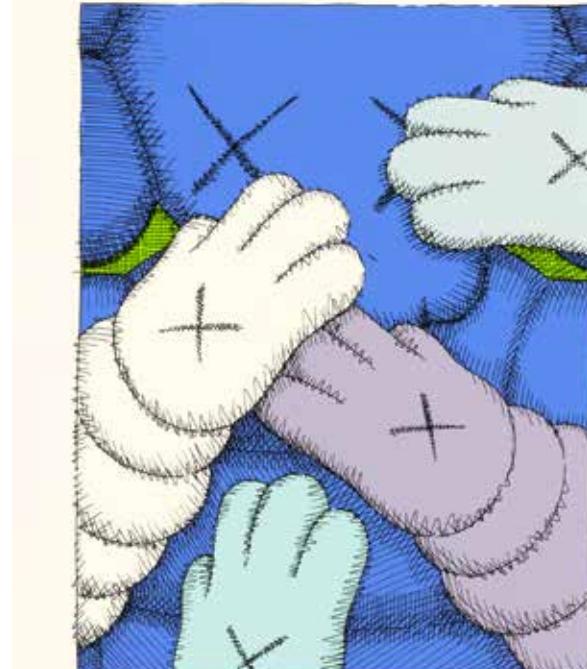
Untitled, from Urge, 2020

Screenprint in colors on wove paper, signed in pencil, dated and numbered 116/250 (there were also 50 artist's proofs), published by the artist, New York, with full margins, framed.
11 3/8 x 8 5/8in (28.9 x 21.9cm)
sheet 17 x 12 3/4in (43.1 x 32.4cm)

\$6,000 - 8,000



177



178



179

KAWS (BORN 1974)

One Plate, from *Tension*, 2019

Screenprint in colors on wove paper, signed in blue pencil, dated and numbered 81/100 (there were also 20 artist's proofs), published by National Gallery of Victoria, Melbourne, Australia, the full sheet.
sheet 35 x 23in (88.9 x 58.4cm)

\$8,000 - 10,000



180

180

JEFF KOONS (BORN 1955)

Balloon Dog (Magenta), 1995

Metallic porcelain multiple in magenta, with the artist's printed signature, titled and numbered 0184/2300 in ink on the reverse, manufactured by Bernardaud, Limoges, France, with original box as issued.

10 1/2 x 10 1/2 x 5in (26.7 x 26.7 x 12.7cm)

\$6,000 - 8,000



181

181

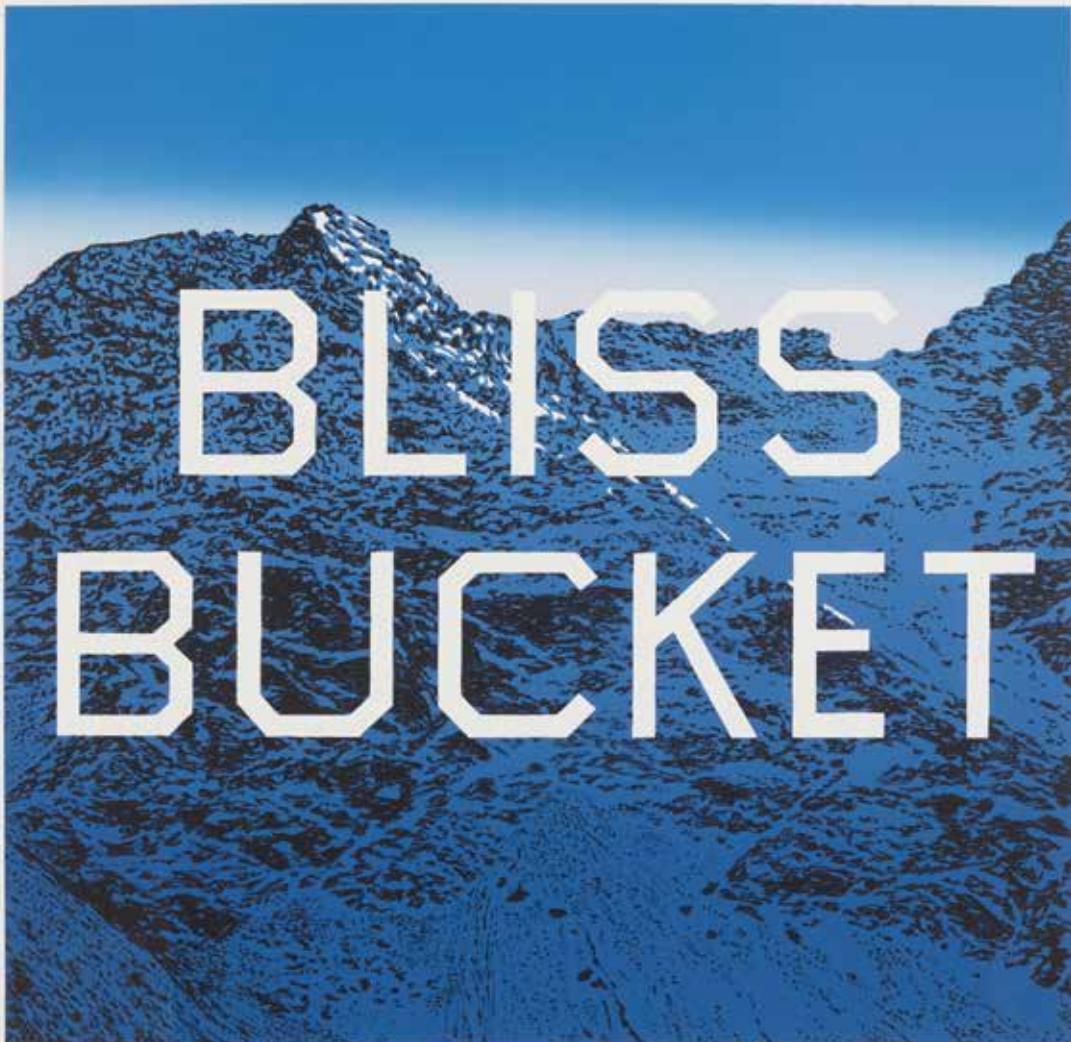
JEFF KOONS (BORN 1955)

Balloon Rabbit (Violet), 2017

Metallic porcelain multiple in violet, stamp-signed and numbered 533/999 on the underside (there were also 50 artist's proofs), with the certificate of authenticity issued by the publisher, published by Bernardaud, Limoges, France, with original box as issued.

height 10 1/2in (26.7cm)

\$8,000 - 12,000



182

ED RUSCHA (BORN 1937)

Bliss Bucket, 2010

Lithograph in colors on Arches paper, signed in pencil, dated and numbered 46/50 (there were also 13 artist's proofs), with the blindstamp of the publisher Hamilton Press Gallery, Venice, California, with full margins, framed.

24 x 24in (61 x 61cm)

sheet 28 3/4 x 28 1/8in (73 x 71.4cm)

\$50,000 - 70,000



183

183
SOL LEWITT (1928-2007)

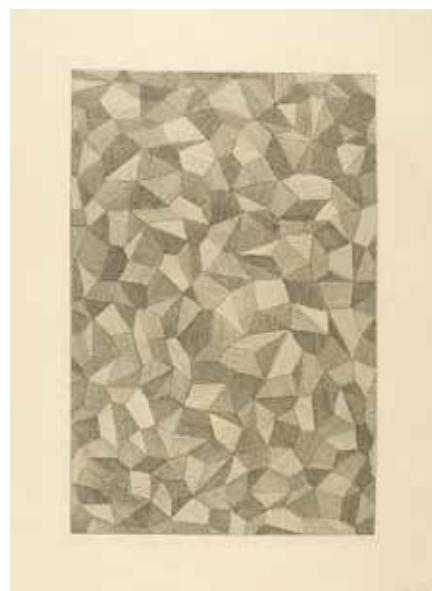
Irregular Bands Black and Gray (Krakow 1994.01), 1994
Woodcut in colors on Tosa-Kozo Japanese handmade paper, signed
in pencil and numbered PP 2/3 (a printer's proof, aside from the edition
of 25), published by the artist, printed by Watanabe Studio Ltd.,
Brooklyn, New York, with full margins.
25 3/4 x 39 1/2 in (65.4 x 100.3 cm)
sheet 29 3/8 x 42 1/2 in (74.6 x 108 cm)

\$3,000 - 5,000

184
SOL LEWITT (1928-2007)

Complex Forms: A Set of Three Prints – B (3 works)
(Krakow 1990.06), 1990
The complete set of 3 etchings on Akwara paper, each signed in pencil
and numbered PP 2/3 (a printer's proof, aside from the edition of 20),
published by Multiples Inc., New York, printed by Wanatabe Studio
Ltd., Brooklyn, New York, each with full margins. (3 works)
each 18 x 12 in (45.7 x 30.5 cm)
each sheet 22 x 16 in (55.9 x 40.6 cm)

\$3,000 - 5,000



184



185

SOL LEWITT (1928-2007)

Color Bands (6 works) (Krakow 2000.07), 2000

A group of 6 linocuts in colors on Somerset Velvet paper, each initialed in pencil and annotated 'OK' (O.K. to print, aside from the edition of 75), published by Parasol Press Ltd., New York, printed by Wanatabe Studio Ltd., Brooklyn, New York, each with full margins. (6 works)
 each 24 x 24in (61 x 61cm)
 each sheet 29 x 29in (73.7 x 73.7cm)

\$15,000 - 20,000

186

SOL LEWITT (1928-2007)

Black Over Colors / Red, Yellow, Blue & Black Irregular Squares Superimposed (Krakow 1994.08), 1994

Etching with color aquatint and sugar lift on Arches 88 paper, signed in pencil and numbered PP 2/3 (a printer's proof, aside from the edition of 50), published by Annemarie Verna Galerie and Brooke Alexander Editions, Switzerland and New York, printed by Watanabe Studio Ltd., Brooklyn, New York, with full margins.

15 1/4 x 15 1/4in (38.7 x 38.7cm)
sheet 20 3/4 x 20 7/8in (52.7 x 53cm)

\$2,000 - 3,000

187

SOL LEWITT (1928-2007)

Colors with Lines in Four Directions, Within a Black Border (Blue), from Four x Four x Four (Krakow 1990.09), 1990

Screenprint in colors on Somerset textured paper, signed in pencil and numbered 16/100 (there were also 15 artist's proofs), published by Parasol Press, Ltd., New York, printed by Watanabe Studio Ltd., Brooklyn, New York, with full margins.

45 3/4 x 45 3/4in (116.2 x 116.2cm)
sheet 47 3/4 x 47 3/4in (121.3 x 121.3cm)

\$4,000 - 6,000

186



188

ROBERT MANGOLD (BORN 1937)

Untitled, from Four x Four x Four, 1990

Screenprint in colors on wove paper, signed in pencil and numbered 29/100 (there were also 6 artist's proofs), published by Parasol Press Ltd., New York, printed by Watanabe Studio Ltd., Brooklyn, with full margins.

43 7/8 x 43 7/8in (111.4 x 111.4cm)
sheet 47 3/4 x 47 3/4in (121.3 x 121.3cm)

\$2,000 - 3,000



187

188



DONALD JUDD (1928-1994)*Untitled* (Schellmann 100), 1974-79

Aquatint on etching paper, signed in pencil and numbered 21/175 (the edition was never completed, there were also 15 artist's proofs), published by the artist, with the blindstamp of the printer Styria Studio, New York, with full margins.

35 1/8 x 24 1/2in (89.2 x 62.2cm)

sheet 39 7/8 x 29 1/4in (101.3 x 74.3cm)

\$5,000 - 7,000

190 W

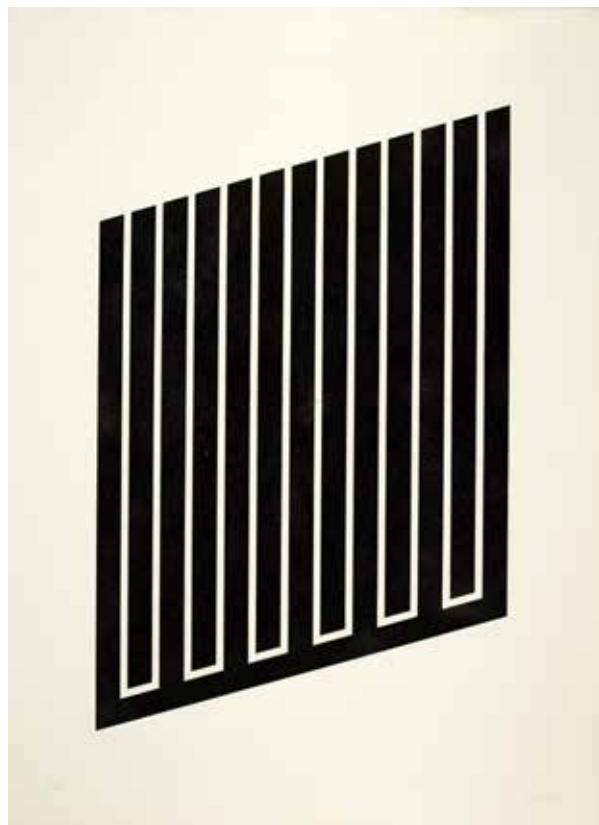
SPENCER FINCH (BORN 1962)*Back to Kansas*, 2015

Aquatint with chine colle in colors on Rives BFK paper, signed in pencil, titled, dated and annotated 'TPJ' (a proof, aside from the edition of 35), published by Paulson Bott Press, Berkeley, California, with full margins.

40 1/4 x 42 1/2in (102.1 x 107.9cm)

sheet 57 1/4 x 60 1/4in (145.3 x 153cm)

\$9,000 - 12,000



189



190

191

ROY LICHTENSTEIN (1923-1997)

Moonscape, from *Landscapes* (Corlett 212), 1985

Lithograph, woodcut and screenprint in colors on Arches 88 paper, signed in pencil, dated and numbered 18/60 (there were also 11 artist's proofs), with the blindstamps of the publisher/printer Gemini G.E.L., Los Angeles, the full sheet, framed.

34 5/16 x 52 3/8in (87.2 x 133cm)
sheet 37 1/4 x 55 5/16in (94.6 x 140.5cm)

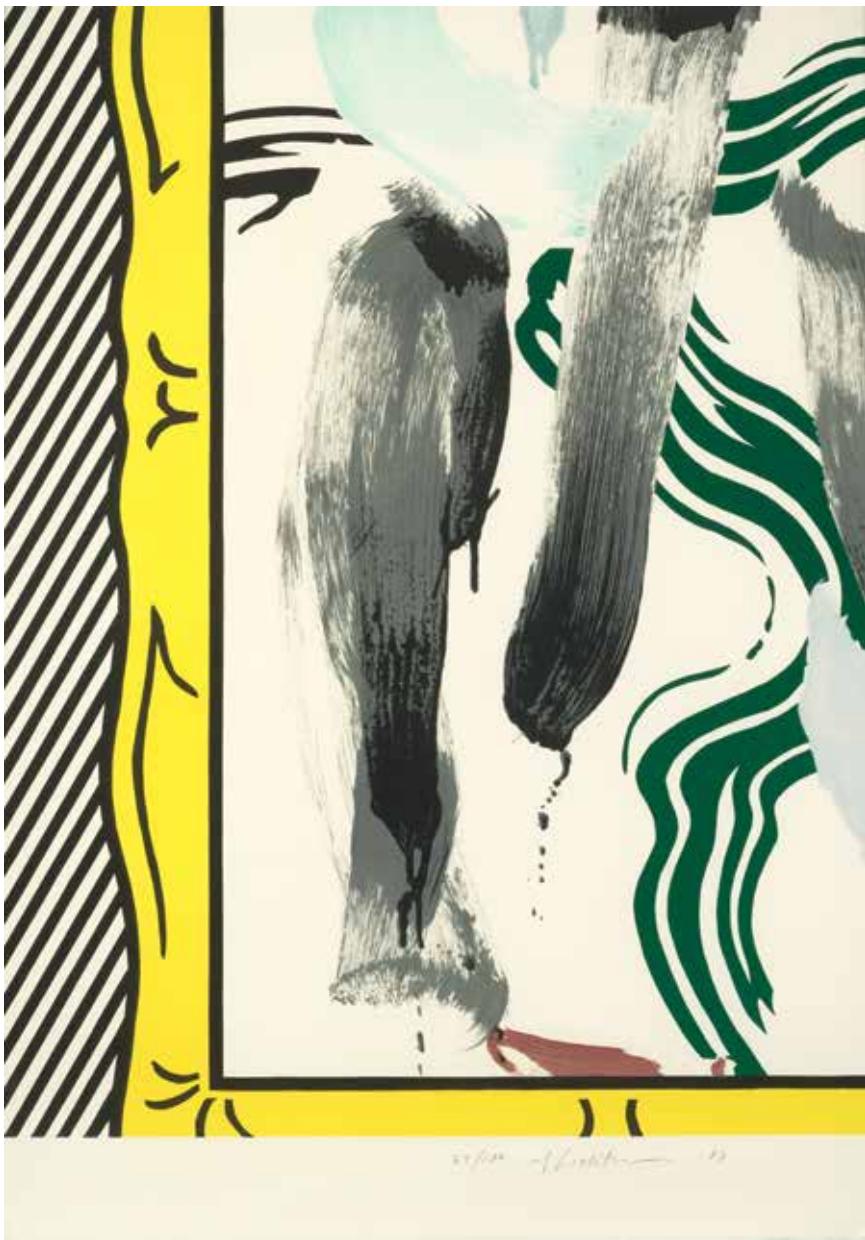
\$100,000 - 125,000

Provenance

Pat Caporaso, New York

The 1985 *Landscapes* series of prints are considered to be Lichtenstein's most painterly works, and reflect his exploration and homage to Abstract Expressionism. Devoid of the benday dots of the 1960s, each landscape is composed exclusively of brushstrokes, both spontaneous and what the artist termed "cartoon" or "canned" brushstrokes. Since all the brushstrokes were printed, it is a measure of the technical mastery of the printers at Gemini G.E.L. that they were able to create the illusion of a fluid brushstroke as well as the hard-edge of the woodcut brushstroke. *Moonscape* was the most complicated print in the series, requiring 36 runs through the press.





192

ROY LICHTENSTEIN (1923-1997)

Against Apartheid (Corlett 200), 1983

Lithograph in colors on Arches paper, signed in pencil, dated and numbered 67/100 (there were also 30 artist's proofs), published/printed by the artist and Galerie Maeght Lelong, Paris, for the benefit of Artists of the World against Apartheid, in cooperation with the United Nations Special Committee against Apartheid, the full sheet, framed.
sheet 33 1/2 x 23 5/8in (85.1 x 60cm)

\$10,000 - 15,000



193

ROY LICHTENSTEIN (1923-1997)

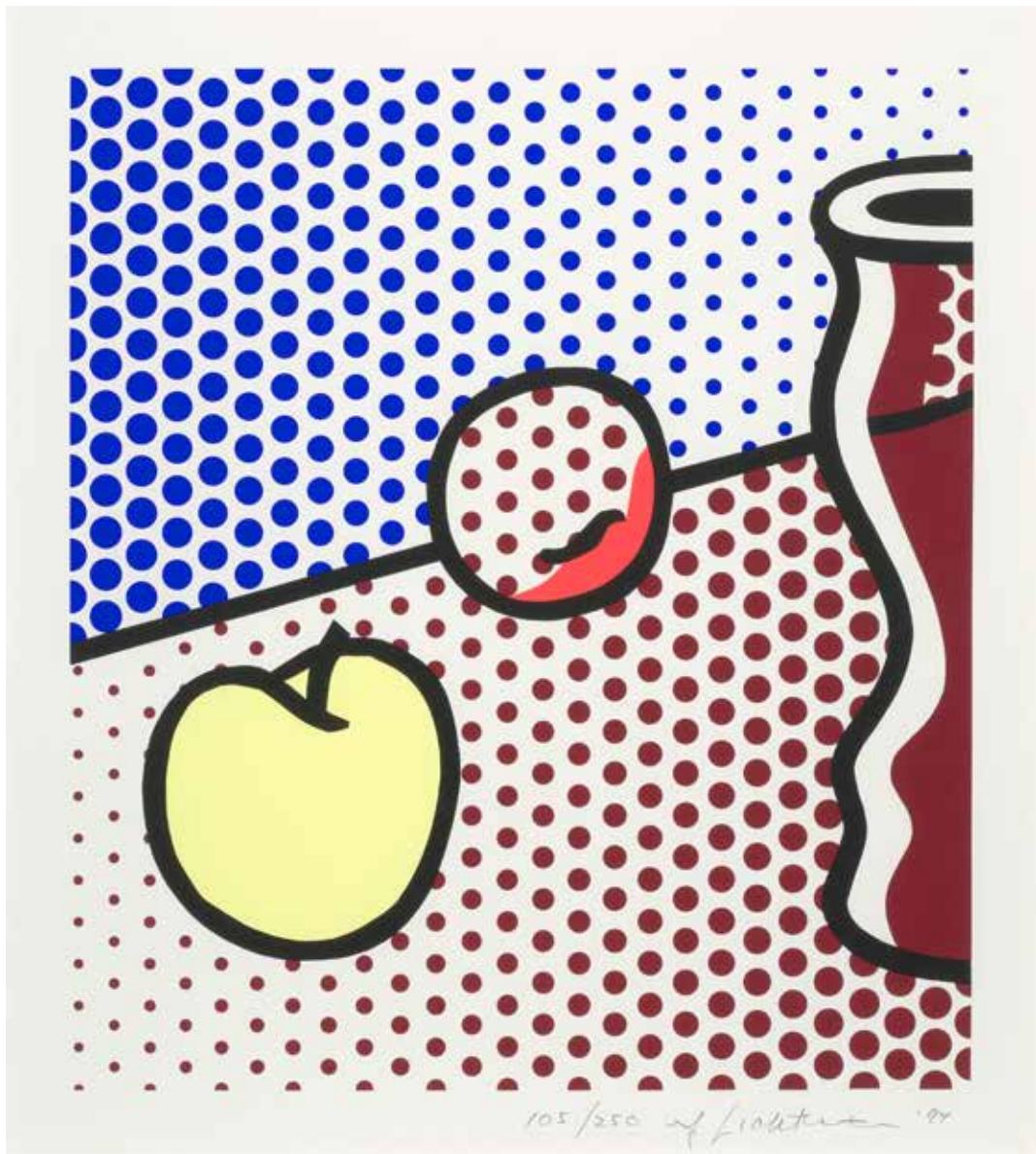
Water Lily (Corlett 281), 1993

Screenprint in colors on Lana Royale paper, signed in pencil, dated and numbered 29/130 (there were also 28 artist's proofs), with the blindstamp and inkstamp of the publisher/printer Gemini G.E.L., Los Angeles, with full margins, framed.

12 3/8 x 16 7/8in (31.4 x 42.9cm)

sheet 18 3/8 x 22 7/8in (46.7 x 58.1cm)

\$35,000 - 40,000



194

ROY LICHTENSTEIN (1923-1997)

Still Life with Red Jar (Corlett 291), 1994

Screenprint in colors on Lanaquarelle watercolor paper, signed in pencil, dated and numbered 105/250 (there were also 50 artist's proofs), with the blindstamp and inkstamp of the publisher Gemini G.E.L., Los Angeles, printed by James Reid, with full margins, framed.

15 x 13 1/8in (38.1 x 33.3cm)

sheet 21 1/4 x 19 1/4in (53.9 x 48.8cm)

\$15,000 - 20,000



195

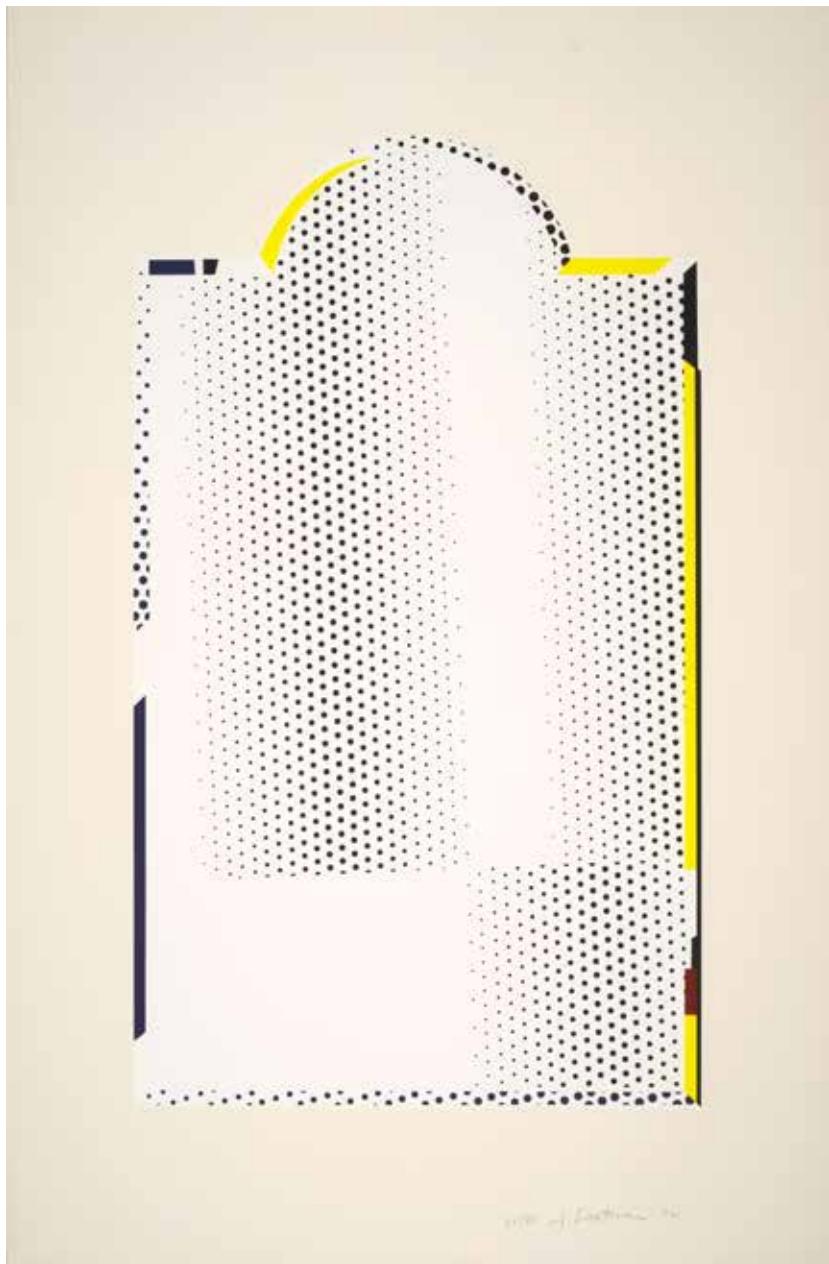
ROY LICHTENSTEIN (1923-1997)

Red Lamp (Corlett 279), 1992

Lithograph in colors on Rives BFK paper, signed in pencil, dated and numbered 87/250 (there were also 40 artist's proofs), co-published by the artist and Leo Castelli Gallery, New York, with the blindstamp of the printer Tyler Graphics Ltd., Mount Kisco, New York, the full sheet, framed.
sheet 21 1/2 x 23 7/8in (54.6 x 60.6m)

\$25,000 - 35,000

This work was published by the artist and Leo Castelli Gallery, New York, for the Art Takes Care Benefit for the Village Nursing Home, New York.



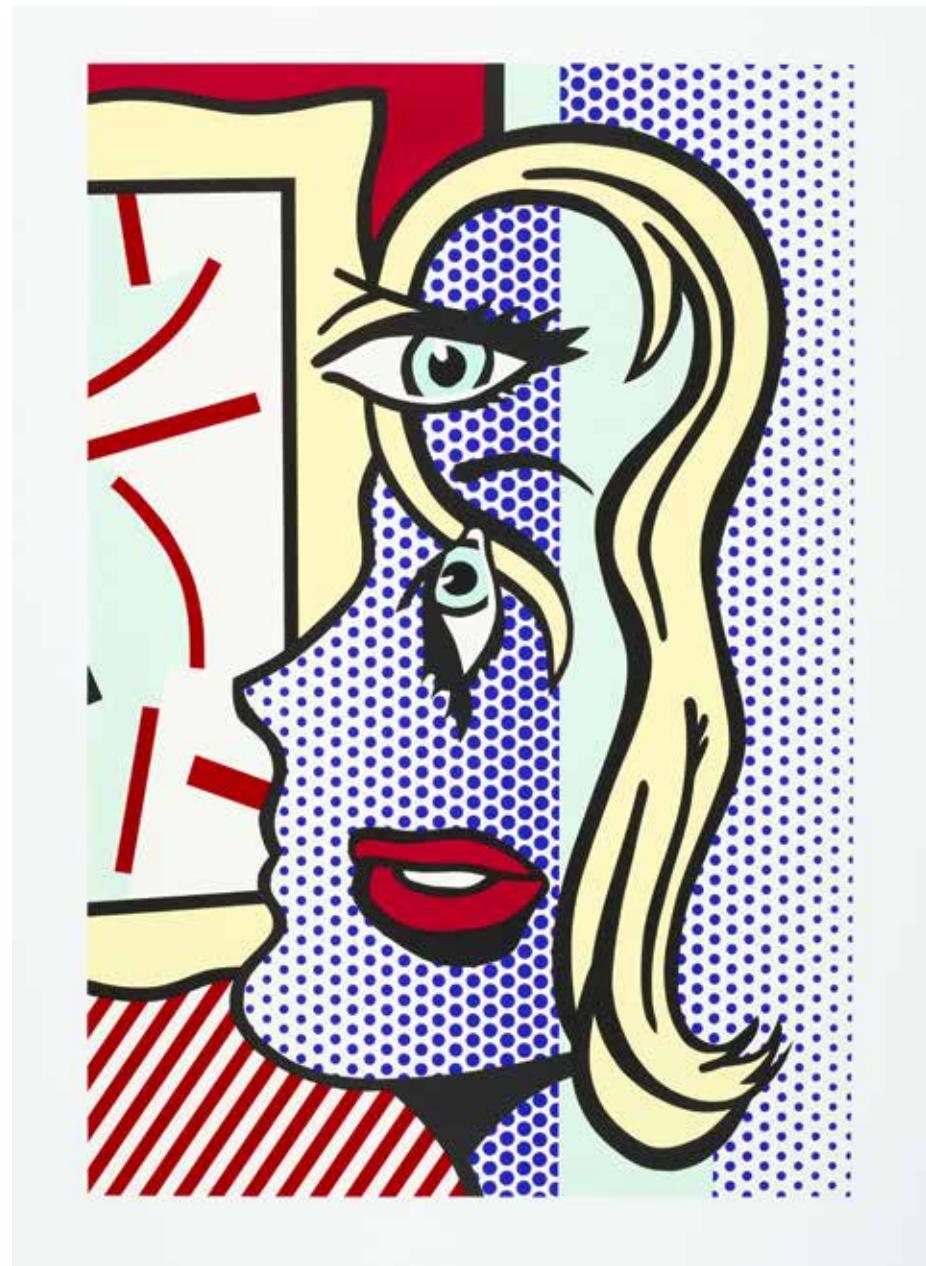
196

ROY LICHTENSTEIN (1923-1997)

Mirror #7, from Mirror Series (Corlett 112), 1972

Lithograph and screenprint in colors on Special Arjomari paper, signed in pencil, dated and numbered 62/80 (there were also 10 artist's proofs), with the blindstamp and inkstamp of the publisher/printer Gemini G.E.L., Los Angeles, the full sheet, framed.
sheet 38 15/16 x 25 3/8in (98.9 x 64.5cm)

\$15,000 - 20,000



197

ROY LICHTENSTEIN (1923-1997)

Art Critic (Corlett 305), 1996

Screenprint in colors on Somerset textured paper, a proof (aside from the edition of 150), published by the artist and the Brooklyn Academy of Music, New York, with the inkstamp and signature in pencil of the printer Noblet Serigraphie Inc., New York, on the reverse, with full margins.

19 3/4 x 13 5/16in (50.1 x 33.9cm)
sheet 26 x 19 1/8in (66 x 48.6cm)

\$10,000 - 15,000



198

ROY LICHTENSTEIN (1923-1997)

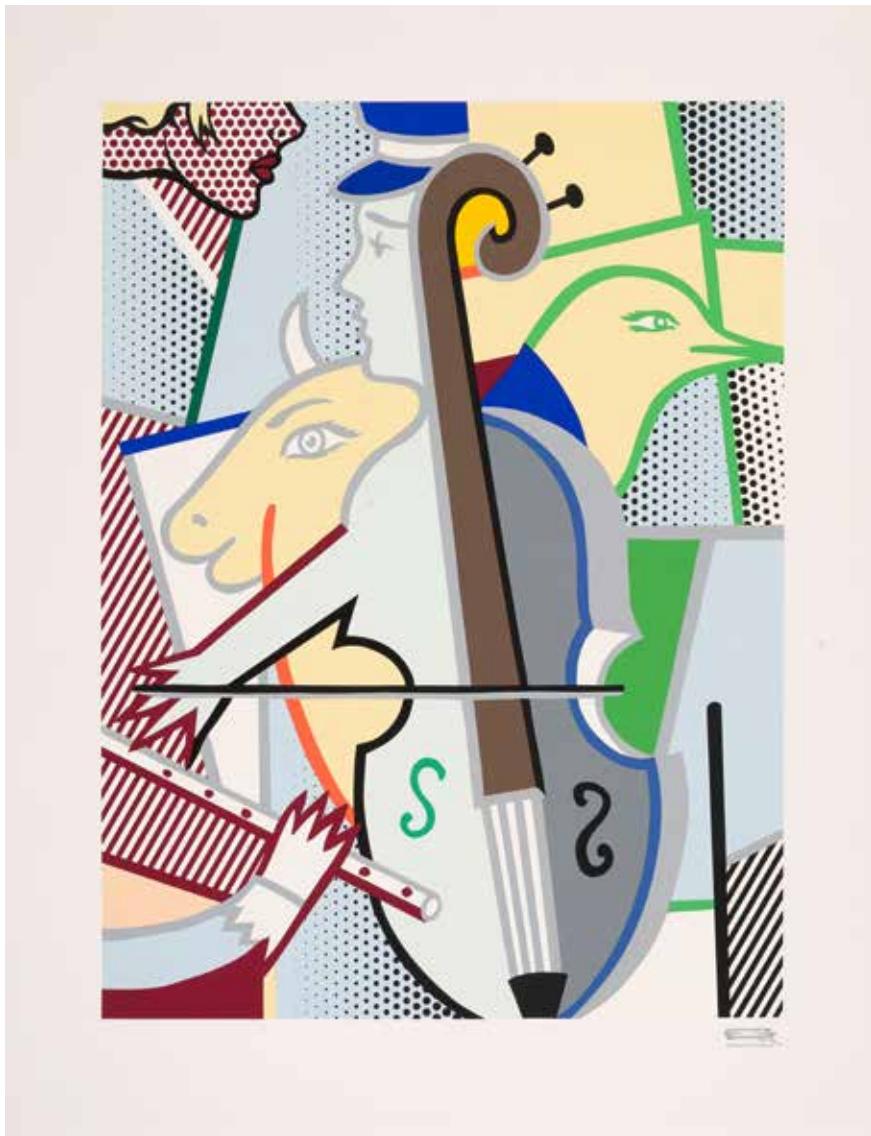
Virtual Interior: Portrait of a Duck (Corlett 294), 1995

Screenprint in colors on Somerset textured paper, a proof (aside from the edition of 60), published by The Walt Disney Company, Burbank, California, with the inkstamp and signature in pencil of the printer Noblet Serigraphie, Inc., New York, on the reverse, with full margins.

28 3/16 x 28 1/2in (71.6 x 72.4cm)

sheet 35 11/16 x 35 9/16in (90.8 x 90.4cm)

\$12,000 - 18,000



199

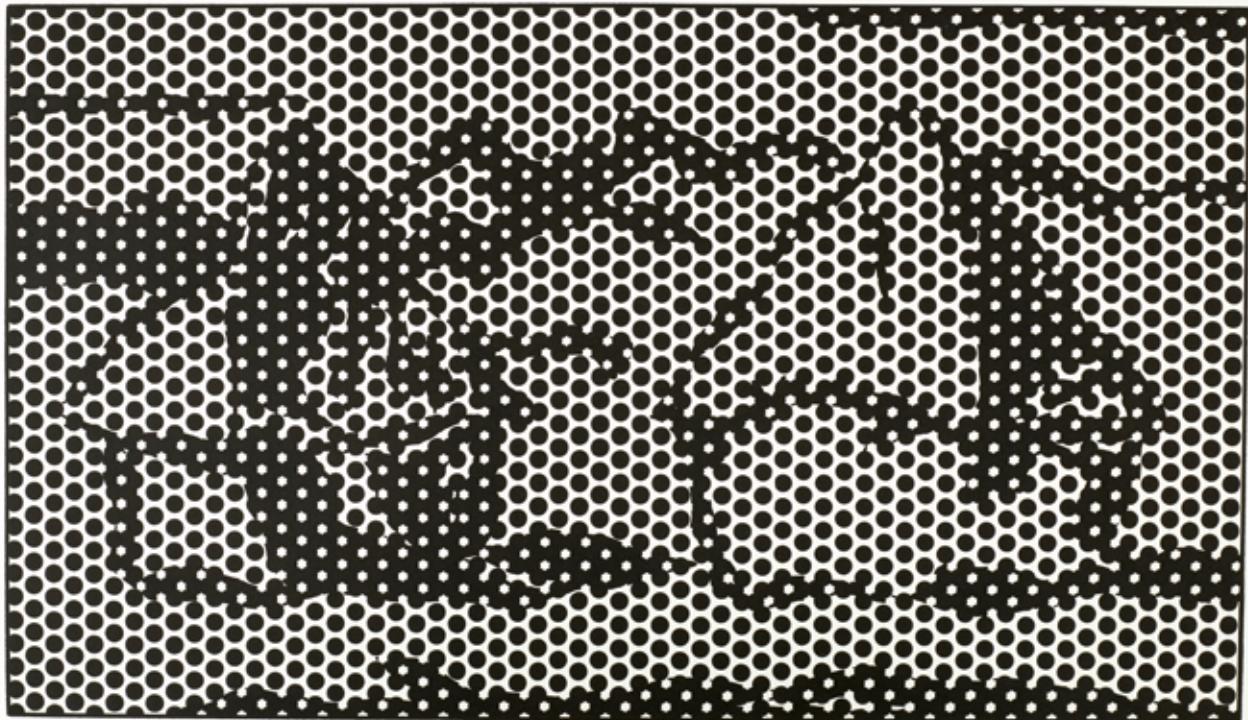
ROY LICHTENSTEIN (1923-1997)

Cubist Cello (Corlett 311), 1997

Screenprint in colors on Somerset textured paper, a proof (aside from the edition of 75), co-published by the Estate of Roy Lichtenstein and Noblet Serigraphie Inc., New York, with the screened inkstamp of the Estate of Roy Lichtenstein, and the inkstamp and signature in pencil of the printer Noblet Serigraphie, Inc., New York, on the reverse, with full margins.

40 7/8 x 30 9/16in (103.9 x 77.6cm)
sheet 50 15/16 x 39 5/8in (129.4 x 100.5cm)

\$10,000 - 15,000



P.P. II

of Lichtenstein '69

200

ROY LICHTENSTEIN (1923-1997)

Haystack #7, from Haystack Series (Corlett 74), 1969

Lithograph and screenprint on Rives BFK paper, signed in pencil, dated and numbered P.P. II (a printer's proof, aside from the edition of 100 plus 10 artist's proofs in Roman numerals), with the blindstamp and inkstamp of the publisher/printer Gemini G.E.L., Los Angeles, with full margins.

13 1/2 x 23 1/2in (34.3 x 59.7cm)

sheet 20 1/2 x 30 3/8in (52.1 x 77.2cm)

\$13,000 - 15,000



201

ROY LICHTENSTEIN (1923-1997)

Sandwich and Soda, from X + X (Ten Works by Ten Painters)

(Corlett 35), 1964

Screenprint in colors on clear plastic, unsigned as issued, from the edition of 500, published by the Wadsworth Atheneum, Hartford, Connecticut, printed by Sirocco Screenprints, North Haven, Connecticut, with full margins.

19 x 23in (48.3 x 58.4cm)

sheet 19 7/8 x 23 7/8in (50.5 x 60.6cm)

\$7,000 - 10,000

Issued with the original linen-covered clamshell box which housed the entire portfolio.



202

202

ROY LICHTENSTEIN (1923-1997)

A New Generation of Leadership (The Oval Office) (Corlett II.40), 1992
Offset lithograph in colors on Reflections paper, signed in blue ball-point pen and dated, published by Ronald Feldman Fine Arts, Inc., New York, for the benefit of the Democratic National Committee, printed by Zarett, New York, with margins.
24 7/8 x 32 3/8in (63.2 x 82.2cm)
sheet 33 7/8 x 37 7/8in (86 x 96.2cm)

\$4,000 - 6,000

203

ROY LICHTENSTEIN (1923-1997)

Modern Sculpture with Apertures (Corlett 46), 1967

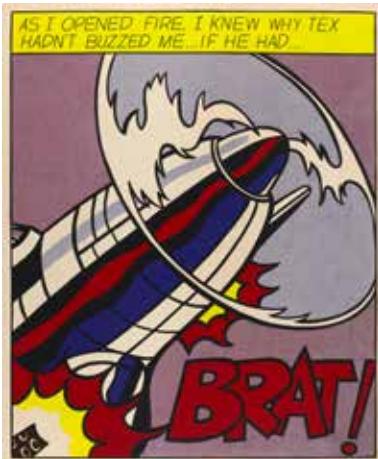
Plexiglas multiple with screenprint in colors with silver Mylar, signed in ink and annotated 'AP' on the base (an artist's proof, aside from an edition of 200), published by the artist for Artists for Scholarship, Education, and Defense Fund for Racial Equality, printed by Maurel Studios, New York in collaboration with Sheila Marbain (screenprinting and fabrication).

16 1/2 x 7 1/2 x 5 3/4in (41.9 x 19 x 14.6cm)

\$4,000 - 6,000



203



204

204

ROY LICHTENSTEIN (1923-1997)

As I Opened Fire (Triptych) (Corlett App.5), 1966

Offset lithograph in colors on three sheets of wove paper, from the edition of 3,140, published by Stedelijk Museum, Amsterdam, printed by Drukkerij Luij & Co., Amsterdam, with full margins.

23 7/8 x 19 5/8in (60.6 x 49.8cm)

sheet 25 x 20 3/4in (63.5 x 52.7cm)

\$1,500 - 2,500



205

AFTER ROY LICHTENSTEIN (1923-1997)

Crying Girl (Poster), 1994

Offset lithograph in colors with printed text on glossy wove paper, signed in ink, published Los Angeles County Museum for the exhibition *The Prints of Roy Lichtenstein*, February 16-May 30, 1995, the full sheet.

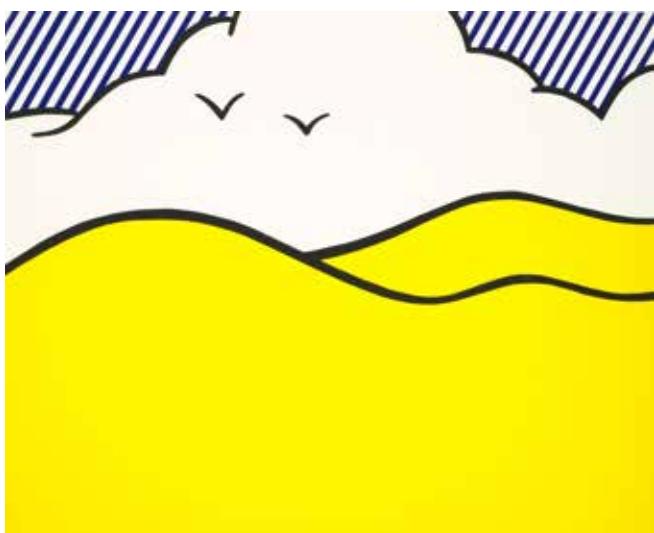
sheet 25 5/8 x 28 3/4in (65.1 x 73cm)

\$3,000 - 5,000

THE PRINTS OF ROY LICHTENSTEIN

LOS ANGELES COUNTY MUSEUM OF ART • FEBRUARY 16 - APRIL 30, 1995

205



206

ROY LICHTENSTEIN (1923-1997)

Gulf War East Hampton, 1980

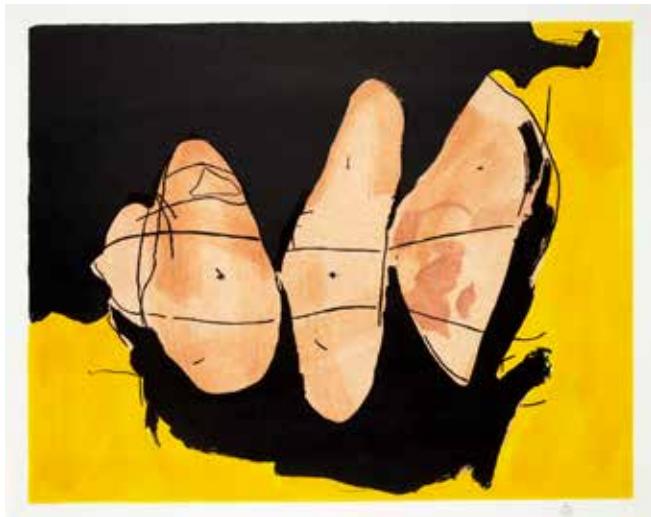
Screenprint in colors with text on wove paper, signed in pencil, dated and numbered 139/200 on the reverse (there was also an unsigned edition of 1,000), published by Guild Hall Museum, East Hampton, New York, with full margins, framed.

27 3/4 x 33 1/2in (70.4 x 85cm)

sheet 32 x 34 1/8in (81.2 x 86.7cm)

\$5,000 - 7,000

206



207

207

ROBERT MOTHERWELL (1915-1991)

Hollow Man's Cave (Engberg & Banach 523), 1991

Lithograph in colors on white TGL handmade paper, initialed in pencil and numbered 34/40 (there were also 14 artist's proofs), with the blindstamp of the publisher/printer Tyler Graphics Ltd., Mount Kisco, New York, with full margins, framed.

31 3/8 x 39 3/4in (79.7 x 101cm)

sheet 37 5/8 x 46 1/8in (95.6 x 117.2cm)

\$4,500 - 6,500

208

ROBERT MOTHERWELL (1915-1991)

Perpetual Summer (Engberg & Banach 361), 1985

Etching and aquatint in colors with collage on Whatman paper, signed in pencil and annotated 'T/Z' (from the lettered edition of 26, there were also 7 artist's proofs in Roman numerals), published by the artist, with the blindstamp of the artist, released by Tyler Graphics, Ltd, Bedford Village, New York, printed by Catherine Mousley, Greenwich, Connecticut, with full margins, framed.

23 1/2 x 16 3/4in (59.7 x 42.5cm)

sheet 33 x 25in (83.8 x 63.5cm)

\$4,000 - 6,000

Provenance

L.A. Louver Gallery, Los Angeles



208



209 W

ROBERT MOTHERWELL (1915-1991)

Mask (for Ingmar Bergman) (Engberg & Banach 474), 1989
Lithograph in colors on TGL handmade paper, signed in pencil
and numbered 32/62 (there were also 16 artist's proofs), with the
blindstamp of the publisher/printer Tyler Graphics Ltd., Mount Kisco,
New York, the full sheet, framed.
sheet 52 1/2 x 42in (133.4 x 106.7cm)

\$7,000 - 10,000



210

210

ROBERT MOTHERWELL (1915-1991)

Untitled (Engberg & Banach 224), 1978

Monotype, lithograph, chine collé and hand coloring on Auvergne à la Main Richard de Bas and natural Kitakata handmade paper, signed in pencil and numbered AP VI/VI (an artist's proof, aside from the edition of 29), published by Brooke Alexander, New York, printed by Robert Biglow, the full sheet.

sheet 26 x 19 1/2in (66.04 x 49.53cm)

\$7,000 - 9,000



211

ROBERT MOTHERWELL (1915-1991)

Black Gesture on Copper Ground (Engberg & Banach 276), 1981

Etching and aquatint in colors on German Etching paper, initialed in ink and numbered 11/52 (there were also 10 artist's proofs in Roman numerals), published by the artist, with the artist's blindstamp, released by Petersburg Press, London and New York, with full margins, framed.
27 1/2 x 10 1/2in (68.6 X 26.7cm)
sheet 39 x 20 7/8in (99.1 x 53.1cm)

\$2,000 - 3,000

Provenance

L.A. Louver Gallery, Los Angeles

211

212

ROBERT MOTHERWELL (1915-1991)

Game of Chance (Engberg & Banach 377), 1987

Aquatint, lithograph in colors and collage on white HMP handmade paper, signed in pencil and numbered 41/100 (there were also 18 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York, with full margins, framed.

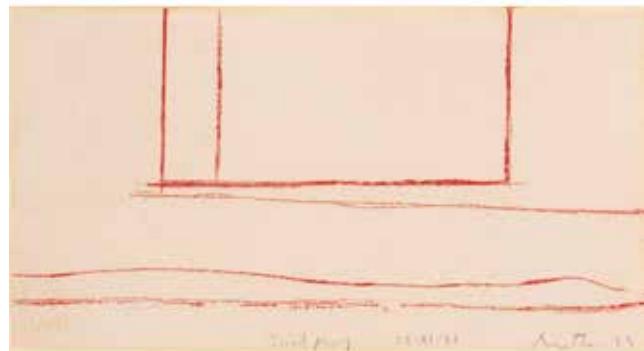
22 3/4 x 16 1/2in (57.8 x 41.9cm)

sheet 34 3/4 x 27 1/2in (88.3 x 69.9cm)

\$3,000 - 5,000



212



213

213

ROBERT MOTHERWELL (1915-1991)

A La Pintura, 23-XI-71 (Engberg & Banach 116), 1972

Etching and aquatint in colors on JB Green paper, signed in pencil, dated and annotated 'Trial Proof' (one of an unrecorded number of trial proofs hors-texte, the edition was 40 plus 8 artist's proofs), with the blindstamp of the publisher Universal Limited Art Editions, West Islip, New York, the full sheet, framed.

sheet 5 3/8 x 10in (13.7 x 25.4cm)

\$2,500 - 3,500

214

ROBERT MOTHERWELL (1915-1991)

Gypsy Curse (Engberg & Banach 314), 1983

Lithograph in colors and chine appliqu  on TGL handmade paper and red Moriki handmade paper, signed in pencil and numbered 10/98 (there were also 14 artist's proofs in Roman numbers), with the blindstamp of the publisher/printer Tyler Graphics Ltd., Bedford Village, New York, with full margins, framed.

8 1/2 x 5 5/8in (21.6 x 14.3cm)

sheet 14 7/8 x 14 5/8in (37.8 x 37.1cm)

\$3,500 - 5,500



214



215

ROBERT MOTHERWELL (1915-1991)

Black Mountain (State II Red) (Engberg & Banach 302), 1983
Aquatint, lift-ground etching and aquatint in colors on Hawthorne of
Larroque handmade paper, signed in pencil and numbered 4/32 (there
were also 10 artist's proofs), with the blindstamp of the artist, released by
Tyler Graphics Ltd., Bedford Village, New York, with full margins, framed.
17 3/4 x 23 5/8 in (45 x 60 cm)
sheet 24 1/4 x 31 in (61.6 x 78.7 cm)

\$6,000 - 8,000



216

ROBERT MOTHERWELL (1915-1991)

Rite of Passage III (Engberg & Banach 250), 1980

Lithograph and *chine applique* on white Mulberry handmade paper,
initialled in ink and numbered 90/98 (there were also 20 artist's proofs),
with the blindstamp of the publisher Tyler Graphics Ltd., Bedford
Village, New York, printed by Lee Funderberg, the full sheet.
sheet 24 1/2 x 34in (62.2 x 86.4cm)

\$3,000 - 4,000



217

217

ROBERT MOTHERWELL (1915-1991)

Untitled, from The Basque Suite (Engberg & Banach 88), 1971
Screenprint in colors on J.B. Green paper, initialed in pencil and numbered 115/150, published by Marlborough Graphics Inc., printed by Kelpra Studio, London, with full margins, framed.

22 1/2 x 17 3/8in (57.2 x 44.1cm)
sheet 41 x 28 1/4in (104.1 x 71.7cm)

\$2,000 - 3,000



218

218

ROBERT MOTHERWELL (1915-1991)

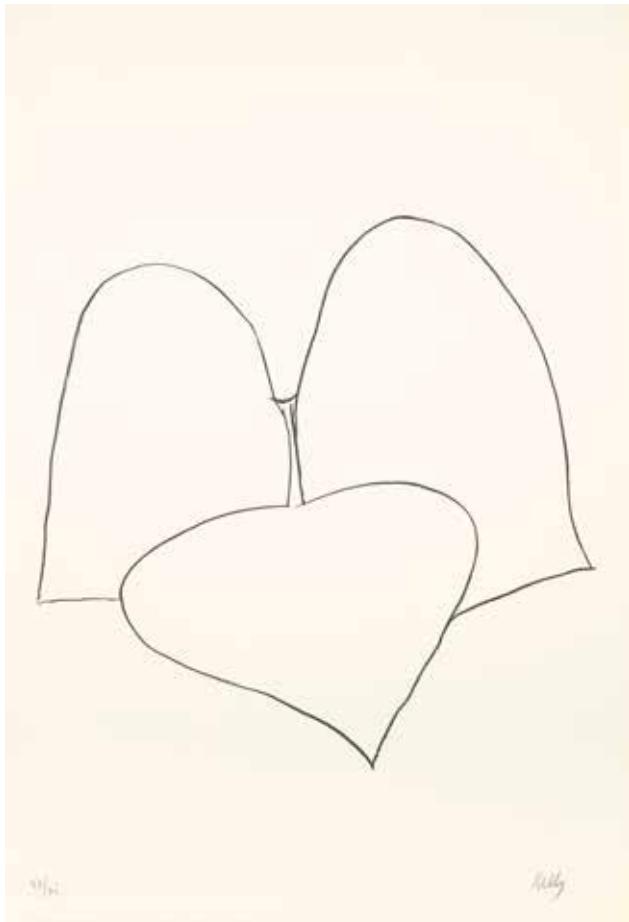
In White with Green Stripe (Engberg & Banach 378), 1987
Lithograph in colors, relief print, embossing with collage adhered to HMP handmade paper, signed and numbered 8/75 (there were also 16 artist proofs), published by Tyler Graphics Ltd., Mount Kisco, New York, printed by Roger Campbell and Lee Funderburg, Tyler Graphics Ltd., with full margins, framed.

20 x 10 3/4in (50.8 x 27.3cm)
sheet 34 x 24in (86.4 x 61cm)

\$3,000 - 5,000

Provenance

L.A. Louver Gallery, Los Angeles



219

219

ELLSWORTH KELLY (1923-2015)

String Bean Leaves III (Axsom 50), 1965-66

Lithograph on Rives BFK paper, signed in pencil and numbered 47/75 (there were also 10 artist's proofs), published by Maeght, Paris, the full sheet, framed.

sheet 35 1/8 x 24 3/8in (89.2 x 61.9cm)

\$4,000 - 6,000

220

LOUISE NEVELSON (1899-1988)

Symphony Three, 1974

Polyester resin multiple relief, incised signature and numbered 23/125 on a metal plaque affixed to the reverse (there were also 25 artist's proofs), published by Pace Editions, Inc., New York.

18 1/2 x 18 1/4 x 2in (47 x 46.3 x 5cm)

\$4,000 - 6,000



220



221

221

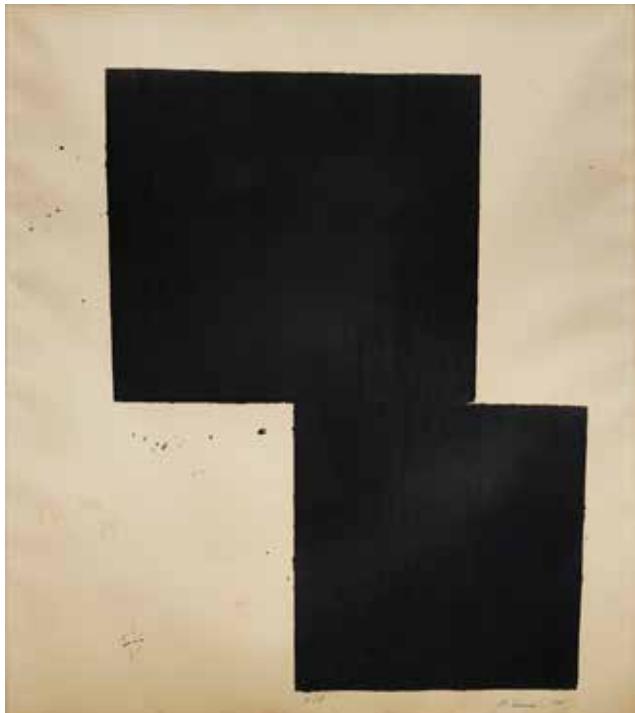
PAT STEIR (BORN 1938)

Waterfall, from Documenta IX, 1992

Etching and aquatint in colors on wove paper, signed in pencil and numbered 12/45, published by Crown Point Press, San Francisco, with full margins.

22 1/8 x 9 1/4in (56.2 x 23.5cm)
sheet 27 3/8 x 14 1/2in (69.5 x 36.8cm)

\$2,500 - 3,500



222

222 W

RICHARD SERRA (BORN 1939)

Ernie's Mark (Berswordt-Wallrabe 26, Gemini 1210), 1985

Screenprint hand-colored with oilstick on coated Exeter paper, signed in pencil, dated and annotated 'RTP' (right to print proof, aside from the edition of 15 plus 5 artist's proofs), with the blindstamp of the publisher/printer, Gemini G.E.L., Los Angeles, the full sheet, framed.
84 1/4 x 73 3/4in (214 x 187.3cm)

\$12,000 - 18,000

Provenance

Burnett Miller Gallery, Los Angeles



223

224

ZAO WOU-KI (1920-2013)

Untitled (Agerup 241), 1973

Lithograph in colors on wove paper, signed in pencil, dated and numbered 68/95 (there were also 20 artist's proofs), published by Galerie de France, Paris, printed by Bellini, Paris, with full margins, framed.

24 1/4 x 18in (61.6 x 45.7cm)

sheet 30 x 22in (76.2 x 55.9cm)

\$3,000 - 4,000

223

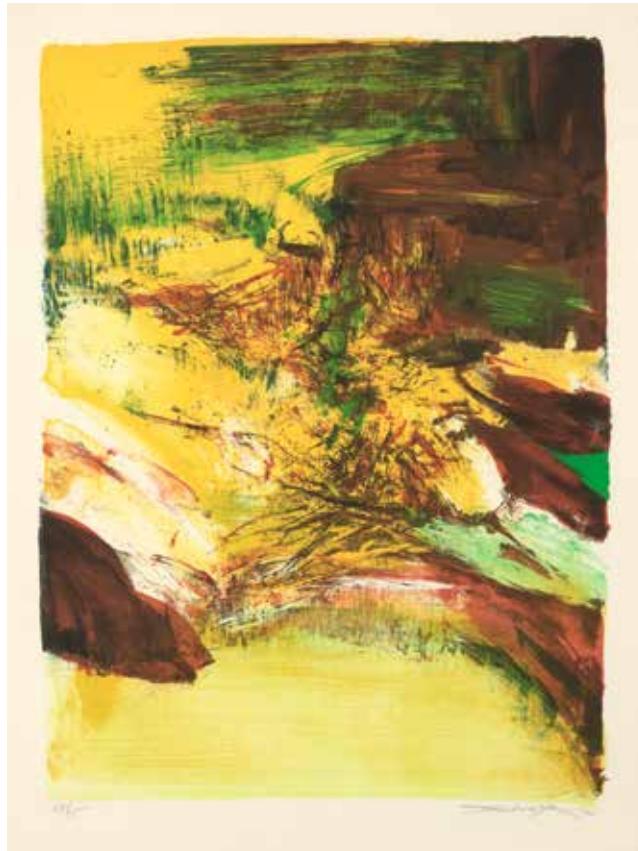
PIERRE SOULAGES (BORN 1919)

Serigraphie #12 (BN 104), 1979

Screenprint in colors on Arches satin vellum paper, signed in pencil and numbered 46/75, the full sheet, framed.

sheet 20 3/8 x 14 3/4in (51.8 x 37.5cm)

\$5,000 - 7,000



224



225

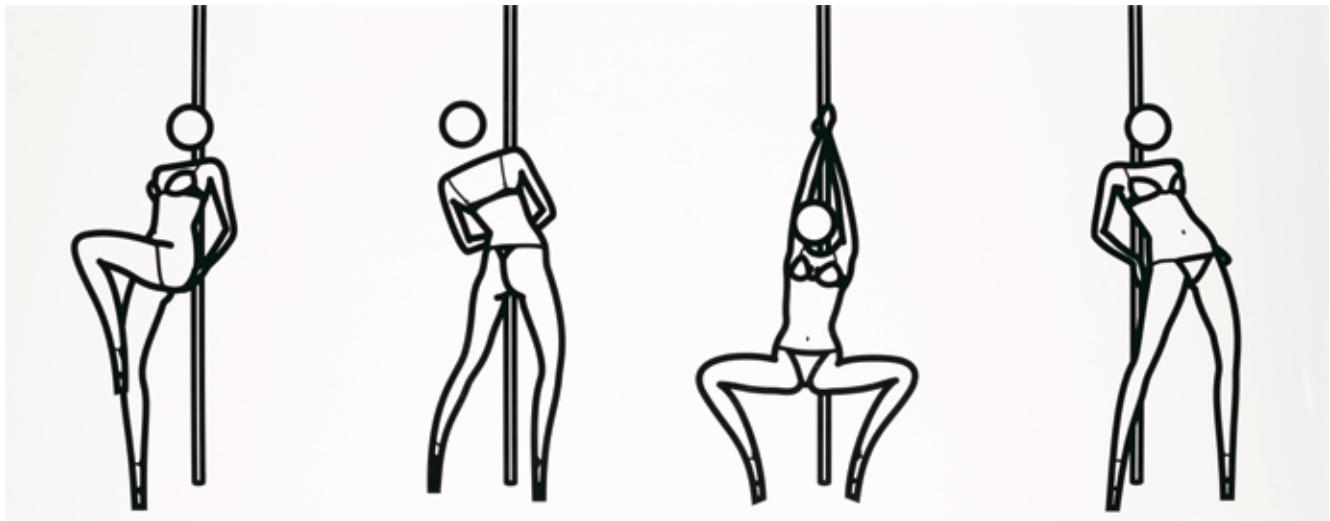
JULIAN OPIE (BORN 1958)

Turn-ups, from Crossings, 2021

Lenticular print in colors, signed in black ink on label affixed to the reverse and numbered 23/50 (there were also 5 artist's proofs), published by Cristea Roberts Gallery, London, the full sheet, contained in artist specified frame.

43 3/4 x 23 1/8 x 1 1/2 in (111.1 x 58.7 x 3.8 cm)

\$15,000 - 20,000



226

JULIAN OPIE (BORN 1958)

This is Shahnoza 4, 2006

Screenprint on Somerset Satin paper, signed in pencil and numbered AP 8/11 (an artist's proof, aside from an edition of 11), published by Alan Cristea Gallery, London, the full sheet, framed.
sheet 22 1/4 x 53 3/8in (56.5 x 135.6cm)

\$15,000 - 20,000



227

227 W

JULIAN OPIE (BORN 1958)

French Village 2, from French Village, 2021

Inkjet in colors on Photo Rag Ultra Smooth paper, signed in black ink on the label affixed to the reverse, numbered 5/12 (there were also 2 artist's proofs), published by Cristea Roberts Gallery, London, with full margins, contained in artist specified frame.

50 1/2 x 79 1/4in (128.3 x 201.3cm)

sheet 58 1/2 x 87 3/4in (148.6 x 222.9cm)

\$8,000 - 10,000

228 W

JULIAN OPIE (BORN 1958)

French Village 6, from French Village, 2021

Inkjet in colors on Photo Rag Ultra Smooth paper, signed in black ink on the label affixed to the reverse, numbered 5/12 (there were also 2 artist's proofs), published by Cristea Roberts Gallery, London, with full margins, contained in artist specified frame.

50 x 79 1/2in (127 x 201.9cm)

sheet 58 1/2 x 88in (148.6 x 223.5cm)

\$8,000 - 10,000



228



229

229

RICHARD ESTES (BORN 1932)

Salzburg Cathedral, 1983

Screenprint in colors on Fabriano Cottone paper, signed in pencil and numbered 13/250 (there were also 14 artist's proofs), co-published by Parasol Press, New York and V & R Graphics, Long Island, New York, with the blindstamp of the printer Edition Domberger, Stuttgart, Germany, with full margins.

20 x 14 5/8in (50.8 x 37.2cm)

sheet 27 1/4 x 21 1/8in (69.2 x 53.7cm)

\$1,000 - 2,000

230

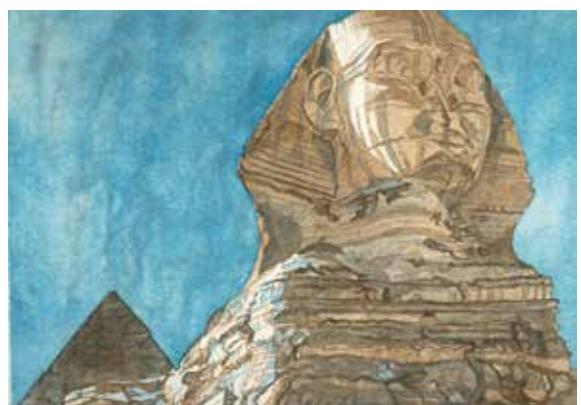
PHILIP PEARLSTEIN (BORN 1924)

Sphinx, 1979

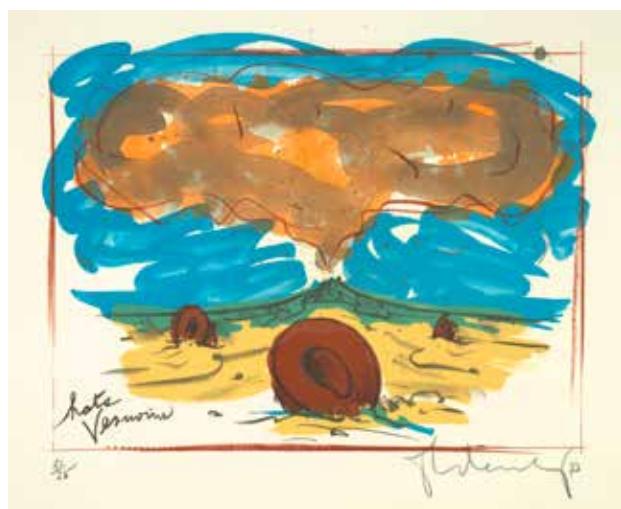
Etching and aquatint in colors on Rives BFK paper, signed in pencil, titled, dated and number AP 10/10 (an artist's proof, aside from the edition of 41), co-published by the artist and Brooke Alexander Inc., New York, the full sheet.

sheet 28 1/2 x 40 3/8in (72.4 102.6cm)

\$1,000 - 2,000



230



231

231

CLAES OLDENBURG (1929-2022)

Hats Vesuvius (Axom/Platzker 107), 1973

Lithograph in colors on slightly textured J. Barcham Green, signed in pencil, dated and numbered 21/25, with the blindstamp of publisher/printer Landfall Press, Chicago, with full margins, framed.

sheet 19 3/4 x 26 1/4in (50.2 x 66.7cm)

\$2,000 - 3,000



232

CLAES OLDENBURG (1929-2022)

Profiterole (Axsom & Platzker 250.1), 1989-1990

Cast aluminum and brass multiple with latex paint hand-coloring, incised initials, titled, dated and numbered 16/75, with the blindstamp on the underside of the publisher Gemini G.E.L., Los Angeles.
6 x 8 1/8 x 8 5/8 in (15.3 x 20.6 x 21.9 cm)

\$10,000 - 15,000



PROPERTY FROM THE ESTATE OF FERNANDA BONINO

233

CLAES OLDENBURG (1929-2022)

Miniature Soft Drum Set (Axsom & Platzker 61), 1969

Three-dimensional screenprint and sprayed enamel on canvas, clothesline multiple with accompanying screenprinted wove paper-covered wood base and illustrated sheet (as issued), signed in black marker and numbered 100/200 (there were also 26 artist proofs), with inkstamp on the underside of the base of the artist and publisher Multiples, Inc., New York, printed by Maurel Studios, New York.
9 3/4 x 19 x 13 3/4in (24.8 x 48/3 x 34.9cm)

\$6,000 - 8,000



234

234

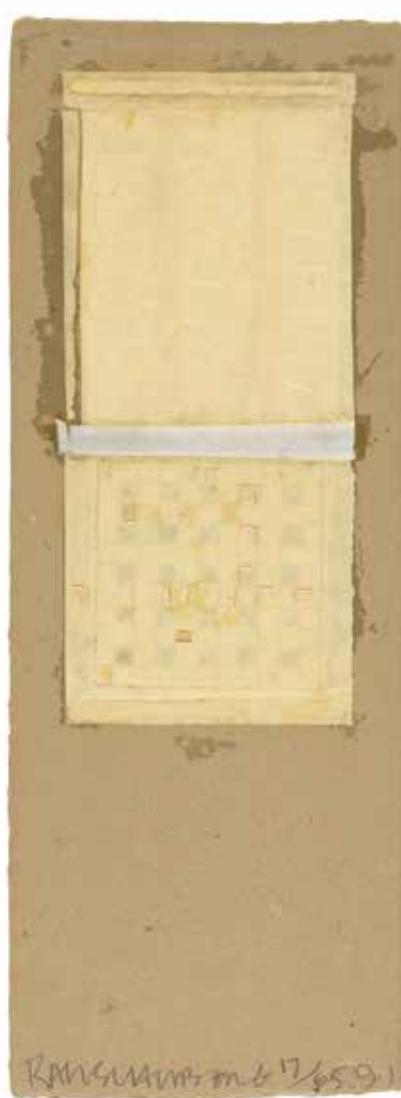
ROBERT RAUSCHENBERG (1925-2008)

Shirtboard I, 1991

Mixed-media print in colors with collage on handmade and heavy board paper, signed in pencil, dated and numbered 17/65, printed and assembled by Styria Studio, New York, the full sheet.

sheet 21 1/2 x 7 3/4in (54.6 x 19.7cm)

\$1,500 - 2,000



235

235

ROBERT RAUSCHENBERG (1925-2008)

Shirtboard II, 1991

Mixed-media print in colors with collage on handmade and heavy board paper, signed in pencil, dated and numbered 17/65, printed and assembled by Styria Studio, New York, the full sheet.

sheet 21 1/2 x 7 7/8in (54.6 x 20cm)

\$1,500 - 2,000



236

236

ROBERT RAUSCHENBERG (1925-2008)

Shirtboard III, 1991

Mixed-media print in colors with collage on handmade and heavy board paper, signed in pencil, dated and numbered 17/65, printed and assembled by Styria Studio, New York, the full sheet.

sheet 21 1/2 x 7 3/4in (54.6 x 19.7cm)

\$1,500 - 2,000



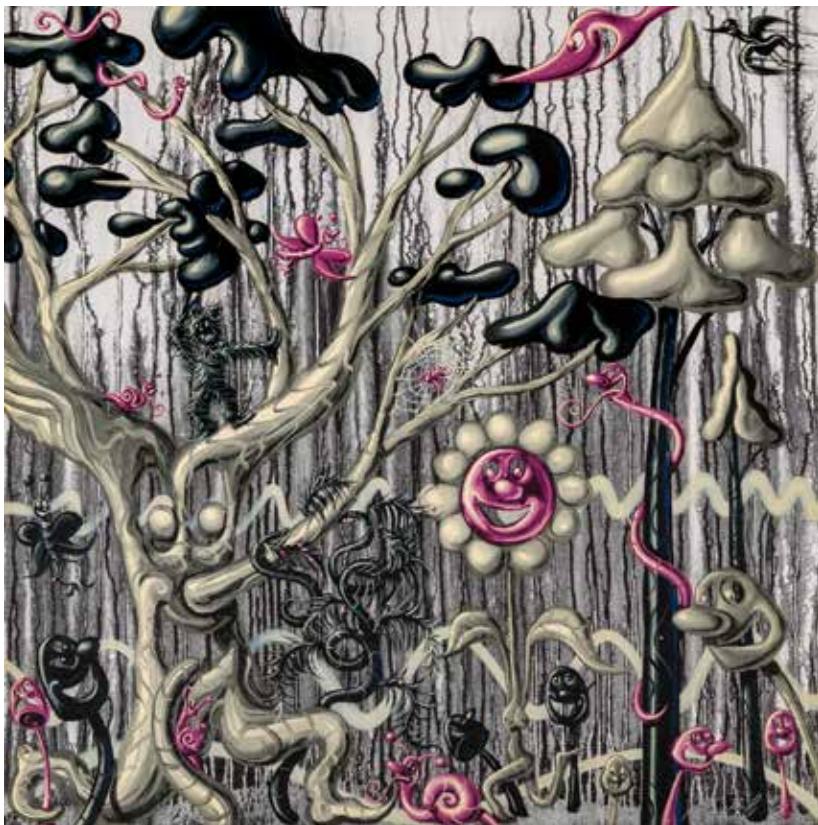
237

ROBERT RAUSCHENBERG (1925-2008)

Moon Rose, from Stoned Moon (Foster 75), 1969

Lithograph on Arches cover paper, signed in pencil, dated and numbered 15/47 (there were also 6 artist's proofs), published by Gemini G.E.L., Los Angeles, the full sheet, framed.
sheet 50 5/8 x 34 3/4in (128.6 x 88.3cm)

\$2,000 - 3,000



238

238

KENNY SCHARF (BORN 1958)

Furungle 1, 2022

Archival pigment ink print in colors with screenprinted high-gloss varnish and diamond dust on Innova Etching Cotton Rag paper, signed in silver ink and numbered 14/25 (there were also 5 artist's proofs), co-published by the artist and Lococo Fine Art Publisher, St. Louis, Missouri, the full sheet.
sheet 42 x 42in (106.5 x 106.5cm)

\$5,000 - 7,000



239

239

KENNY SCHARF (BORN 1958)

Furungle 4, 2022

Archival pigment ink print in colors with screenprinted high-gloss varnish and diamond dust on Innova Etching Cotton Rag paper, signed in silver ink and numbered 14/25 (there were also 2 artist's proofs), co-published by the artist and Lococo Fine Art Publisher, St. Louis, Missouri, the full sheet.
sheet 42 x 42 in (106.5 x 106.5 cm)

\$5,000 - 7,000



240

GEORGE CONDO (BORN 1957)

Drawing Paintings (18 works), 2011

The complete portfolio comprising 18 offset lithographs in colors on wove paper, loose as issued, from the edition of 400 (there was also a signed and numbered edition of 100), published by Skarstedt Gallery, New York, released on the occasion of *George Condo: Drawings and Paintings*, 4 November – 17 December 2011, each with full margins, contained in original linen-covered clamshell portfolio case. (18 works) overall 11 3/4 x 10 1/8 x 1 1/4in (29.8 x 25.7 x 3.2cm)

\$7,000 - 9,000



241

241

DAVID SHRIGLEY (BORN 1968)

I've Got Your Lipstick, 2021

Screenprint in colors on wove paper, initialed in black ink and dated on the accompanied certificate of authenticity, numbered 70/125 in pencil on the reverse, published by AllRightsReserved, Hong Kong, the full sheet. sheet 29 7/8 x 22in (75.8 x 55.9cm)

\$3,000 - 5,000



242

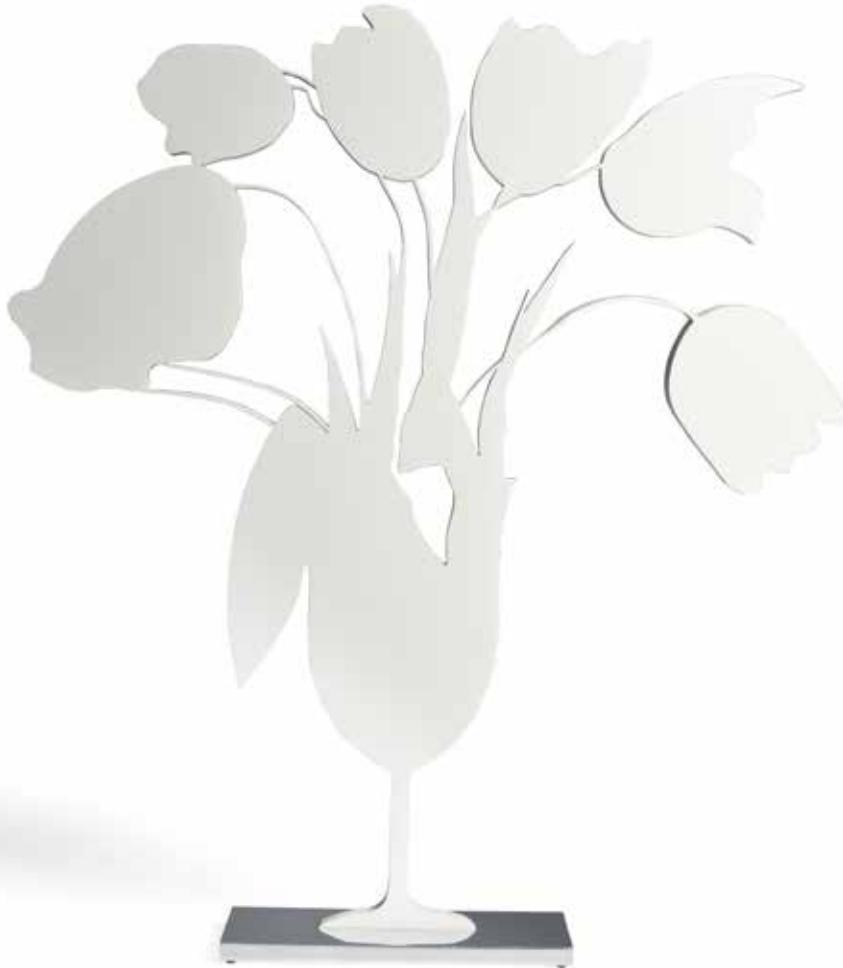
DAVID SHRIGLEY (BORN 1968)

I am Elegant, 2021

Screenprint in colors on wove paper, initialed in black ink and dated on the accompanying certificate of authenticity, numbered 61/125 in pencil on the reverse, published by AllRightsReserved, Hong Kong, the full sheet. sheet 29 7/8 x 22in (75.8 x 55.9cm)

\$3,000 - 5,000

242



243

243

DONALD SULTAN (BORN 1951)

White Tulips and Vase, April 4, 2014, 2014

Painted aluminum multiple on polished aluminum base, incised initials, title, date and stamp-numbered 16/25 on the underside, published by Lococo Fine Art, St. Louis, Missouri.

24 x 20 1/4 x 3 1/2in (61 x 51.4 x 8.9cm)

\$5,000 - 7,000

244

DONALD SULTAN (BORN 1951)

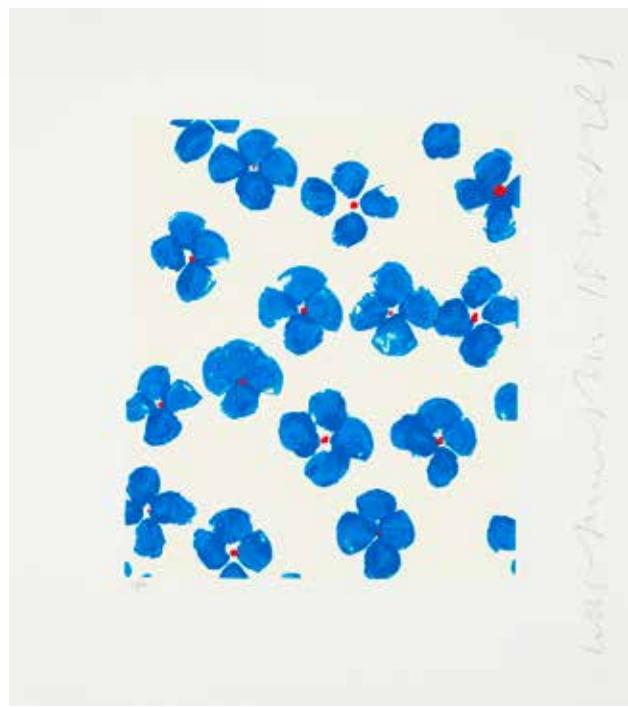
Wall Flowers, 2008

Screenprint in colors on wove paper, signed in pencil and numbered 35/190, published by Har-el Printers and Publishers, Tel Aviv, with full margins, framed.

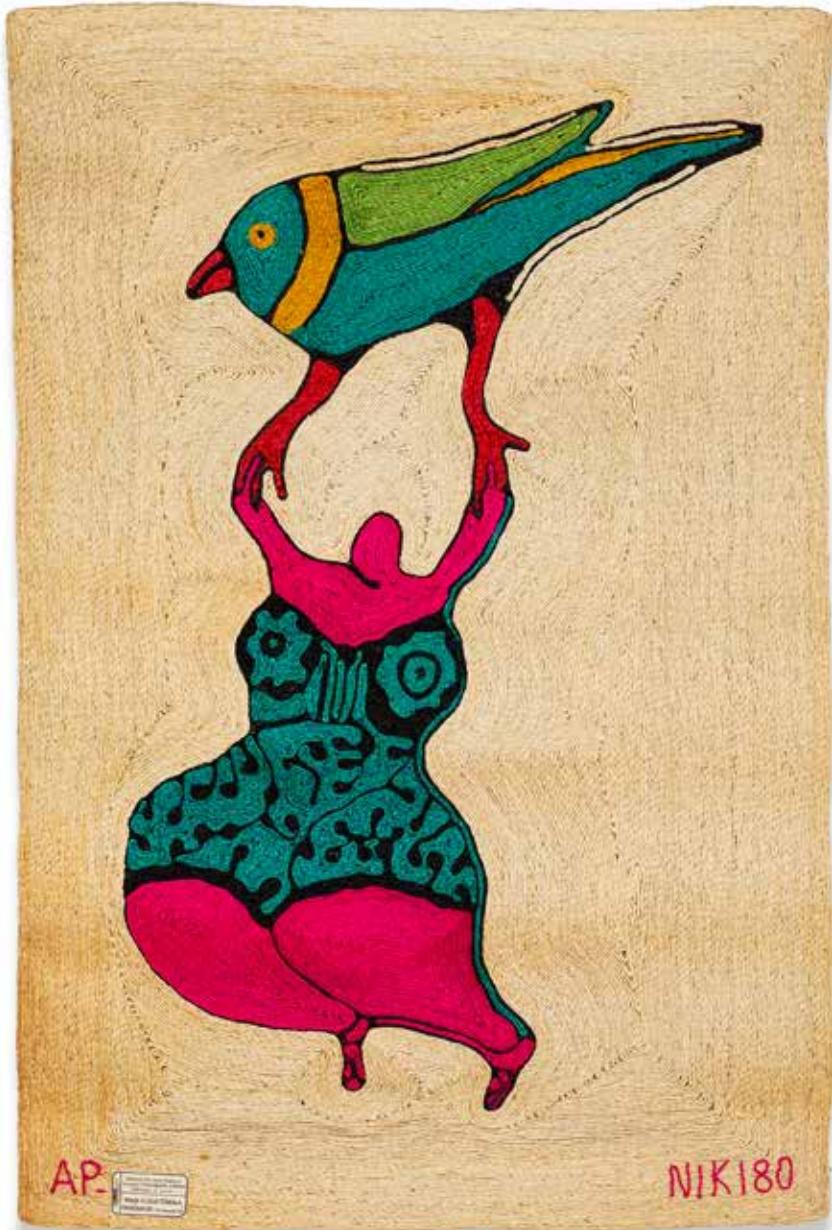
15 1/2 x 13 3/8in (39.4 x 34cm)

sheet 24 1/8 x 21 3/8in (61.3 x 54.3cm)

\$1,500 - 2,500



244



245 W

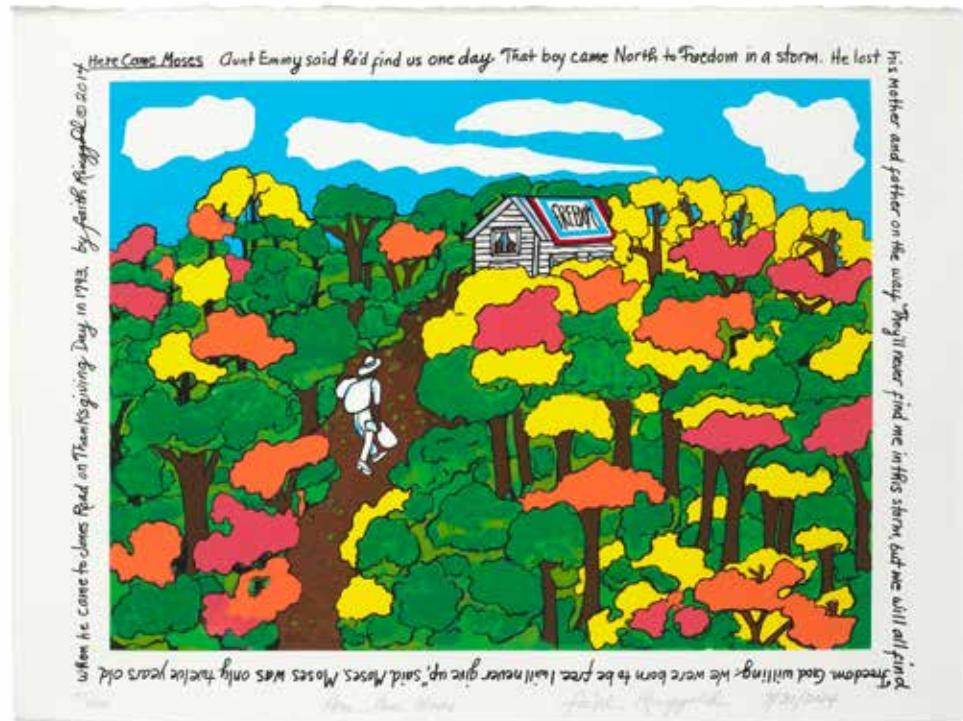
AFTER NIKI DE SAINT PHALLE (1930-2002)

Untitled (Tapestry), 1980

Hand-woven maguey fiber tapestry, woven signature, dated and annotated 'AP', published by C.A.C. Publications, New York, fabricated by Bon-Art, Guatemala.

83 1/2 x 56 1/2in (212.1 x 143.5cm)

\$8,000 - 12,000



246

246

FAITH RINGGOLD (BORN 1930)

Here Come Moses, 2014

Screenprint in colors on wove paper, signed in pencil, titled, dated and numbered 37/200 (there were also 15 printer's proofs), published by The Print Club of New York, New York, printed by the Experimental Printmaking Institute, Lafayette College, Easton, Pennsylvania, with full margins, framed.
 19 3/4 x 26 1/2in (51 x 67.5cm)
 sheet 22 1/2 x 30in (57.2 x 76.2cm)

\$2,000 - 3,000

247

WALASSE TING (1929-2010)

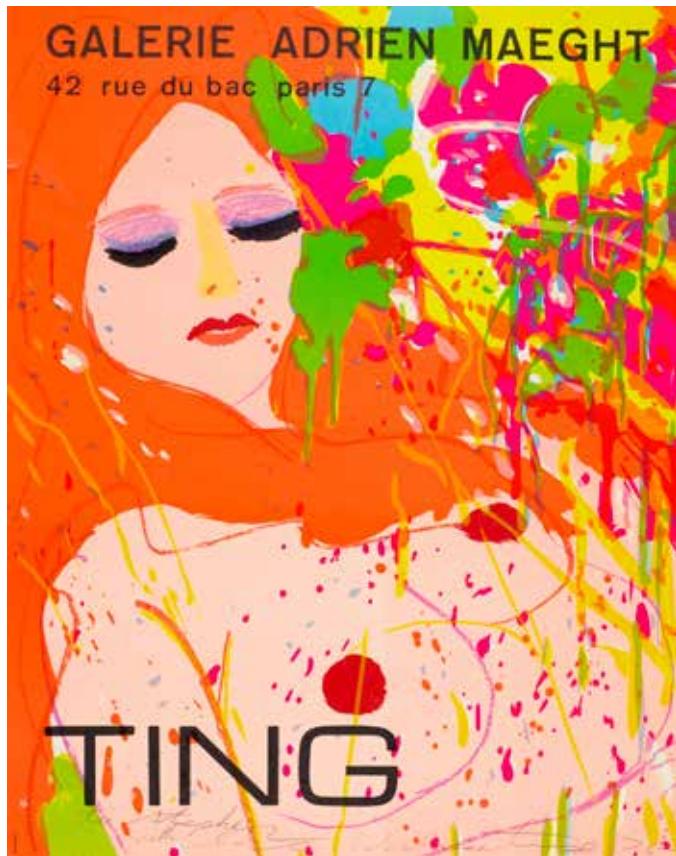
Galerie Adrien Maeght Poster, 1975

Lithograph in colors on wove paper, signed in pencil, dated and inscribed 'To Stephen with love from Walasse', the full sheet.
 sheet 24 3/4 x 19 1/2in (62.9 x 49.5cm)

\$700 - 900

Provenance

Estate collection of Isadore and Nancy Marder, Merion Station, Pennsylvania



247



248

248

JAMES ROSENQUIST (1933-2017)

Highway Trust (Glenn 157), 1978

Lithograph in colors on Arches paper, signed in pencil, titled, dated and numbered 55/78, published/printed by Multiples, Inc./Siena Studio, New York, with full margins.

18 5/8 x 44 1/8in (47.3 x 112.1cm)
sheet 22 7/8 x 47 1/4in (58.1 x 120cm)

\$2,000 - 2,500



249

249

WAYNE THIEBAUD (1920-2021)

Yo-yos, Plate 17, from *The International Anthology of Contemporary Engraving: The International Avant-Garde: America Discovered: Volume 5*, 1962

Etching on C.M. Fabriano paper, signed in pencil and numbered 20/60, published by Galleria Schwarz, Milan, printed by Atelier Georges Leblanc, Paris, with full margins.

4 1/4 x 5 3/4in (10.8 x 14.6cm)
sheet 9 3/4 x 7 7/8in (24.8 x 20cm)

\$6,000 - 9,000



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

250

WAYNE THIEBAUD (1920-2021)

Four Cakes, from Recent Etchings I, 1979

Drypoint and aquatint in colors on Somerset paper, signed in pencil, dated and annotated 'Trial Proof II' (aside from the edition of 50), published/printed by Parasol Press, Ltd., New York/Crown Point Press, San Francisco, with full margins, framed.

16 1/4 x 23 7/8in (41.3 x 60.6cm)

sheet 22 3/4 x 29 5/8in (57.8 x 75.2cm)

\$30,000 - 50,000



251

ANDY WARHOL (1928-1987)

Marilyn Monroe (Marilyn) (Feldman & Schellmann II.29), 1967
Screenprint in colors on wove paper, signed in pencil, dated and
stamp-numbered 123/250 on the reverse (there were also 26 artist's
proofs lettered A-Z), published by Factory Additions, New York, printed
by Aetna Silkscreen Products, Inc., New York, the full sheet.
sheet 36 x 36in (91.4 x 91.4cm)

\$70,000 - 90,000

Provenance

An estate, Merion Station, Pennsylvania



252

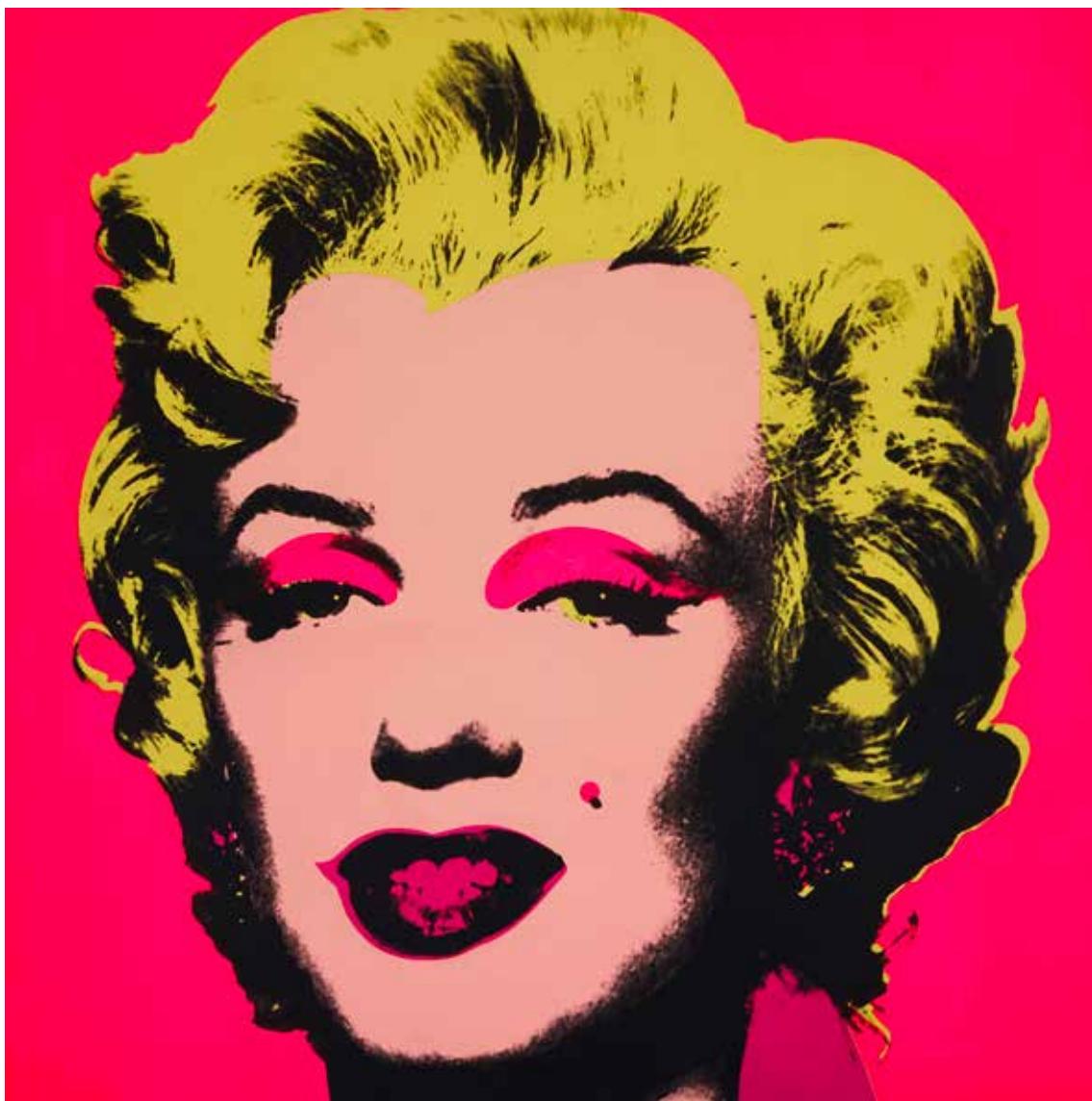
ANDY WARHOL (1928-1987)

Marilyn Monroe (Marilyn) (Feldman & Schellmann II.23), 1967
Screenprint in colors on wove paper, signed and dated in black ink and
stamp-numbered 28/250 on the reverse (there were also 26 artist's
proofs lettered A-Z), published by Factory Additions, New York, printed
by Aetna Silkscreen Products, Inc., New York, the full sheet, framed.
sheet 36 x 36in (91.4 x 91.4cm)

\$250,000 - 350,000

Provenance

Private collection, Philadelphia
By descent, private collection, Delaware



253

ANDY WARHOL (1928-1987)

Marilyn Monroe (Marilyn) (Feldman & Schellmann II.31), 1967

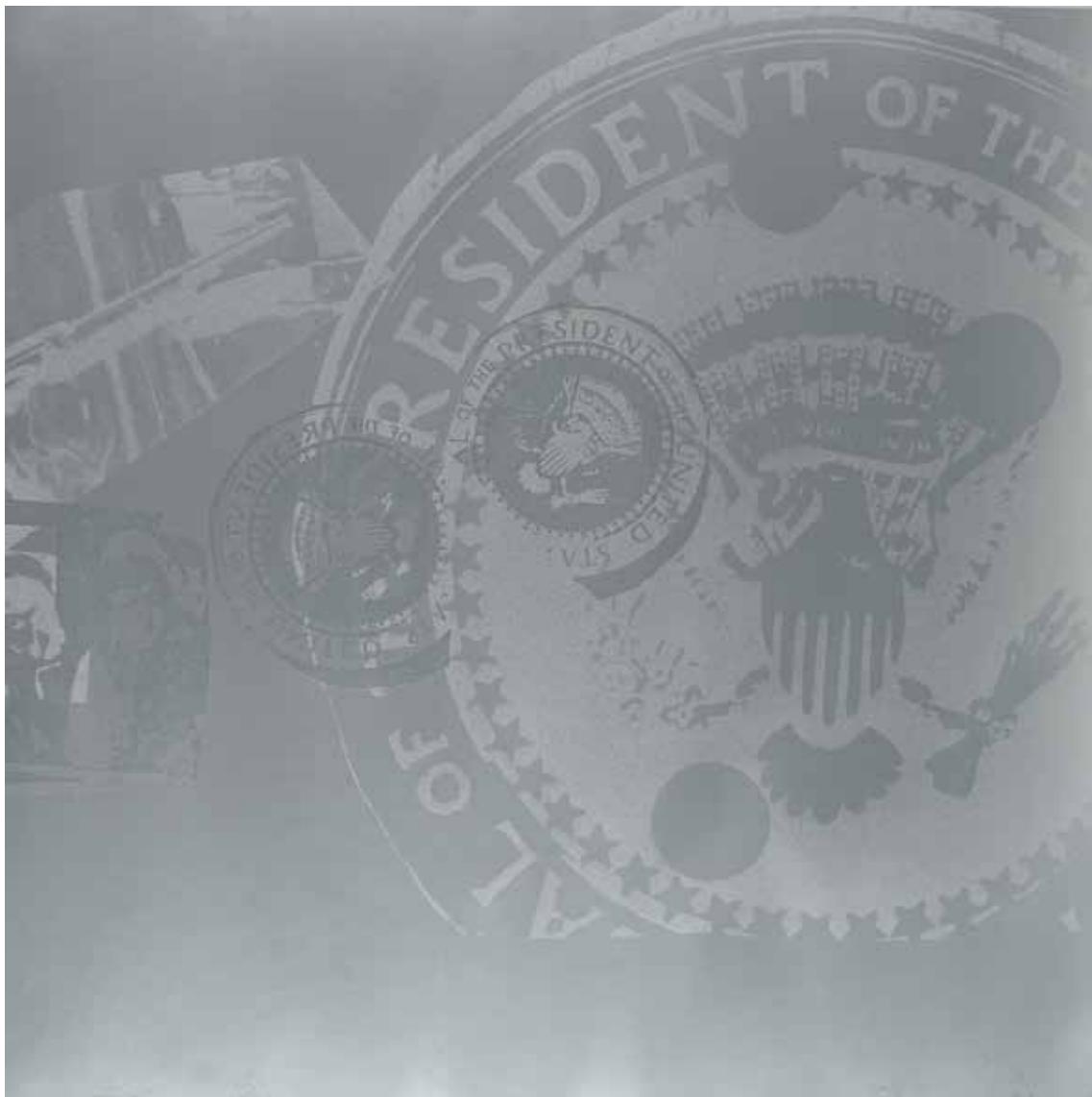
Screenprint in colors on wove paper, an unsigned and unnumbered proof (aside from the edition of 250), published by Factory Additions, New York, printed by Aetna Silkscreen Products, Inc., New York, the full sheet.

sheet 35 7/8 x 35 7/8in (91.1 x 91.1cm)

\$50,000 - 70,000

Provenance

An estate, Merion Station, Pennsylvania



254

ANDY WARHOL (1928-1987)

Untitled, from *Flash* - November 22, 1963

(Feldman & Schellmann II.33), 1968

Screenprint in silver on wove paper, signed in ballpoint pen on the reverse, published by Racolin Press, Inc., Briarcliff Manor, New York, printed by Aetna Silkscreen Products, Inc., New York, the full sheet. sheet 20 3/4 x 20 7/8 in (52.7 x 53 cm)

\$6,000 - 9,000



255

ANDY WARHOL (1928-1987)

Sidewalk, from Eight by Eight to Celebrate the Temporary

Contemporary (Feldman & Schellmann 304), 1983

Screenprint in colors on Dutch Etching paper, signed in pencil and numbered 77/250 (there were also 30 artist's proofs), published by the Museum of Contemporary Art, Los Angeles, with the artist's copyright inkstamp on the reverse, the full sheet, framed.

sheet 28 7/8 x 41 7/8in (73.3 x 106.3cm)

\$25,000 - 35,000



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

256

ANDY WARHOL (1928-1987)

Flowers (Feldman & Schellmann II.70), 1970

Screenprint in colors on wove paper, signed in ballpoint pen and numbered 124/250 (there were also 26 artist's proofs), published by Factory Additions, New York, printed by Aetna Silkscreen Products, Inc., New York, the full sheet, framed.

sheet 35 7/8 x 35 7/8in (91.1 x 91.1cm)

\$30,000 - 50,000



257

ANDY WARHOL (1928-1987)

Joseph Kennedy II (Feldman & Schellmann IIIC.76 (b)), c.1986
Screenprint in colors on HMP paper, one of a small number of
impressions, with the 'The Estate of Andy Warhol' and 'Authorized by
the Andy Warhol Foundation for the Visual Arts' inkstamps,
the full sheet.
sheet 30 1/2 x 23in (80 x 58.4cm)

\$10,000 - 15,000

Provenance

Christie's New York, November 12, 2012, Lot 457, to benefit the Andy
Warhol Foundation for the Visual Arts



258

ANDY WARHOL (1928-1987)

After the Party (Feldman & Schellmann II.183), 1979

Screenprint in colors on Arches 88 paper, signed in pencil and number 907/1000 (there were also 30 artist's proofs), published by Grosset and Dunlap, Inc., New York, with the blindstamp of the printer Rupert Jasen Smith, New York, the full sheet, framed.
sheet 21 5/8 x 30 3/8in (54.9 x 77.2cm)

\$20,000 - 30,000



259

ANDY WARHOL (1928-1987)

Howdy Doody (Feldman & Schellmann 263), 1981

Screenprint in colors with diamond dust on Lenox Museum Board,
signed in pencil and numbered 44/200 (there were also 30 artist's
proofs), with the blindstamp of the publisher by Ronald Feldman Fine
Arts, Inc., New York, the full sheet, framed.
sheet 37 7/8 x 37 7/8in (94.9 x 94.9cm)

\$42,000 - 48,000



260

ANDY WARHOL (1928-1987)

Mildred Scheel (Feldman & Schellmann II.239), 1980

Screenprint in colors with diamond dust on Arches 88 paper, signed in pencil and numbered AP 32/50 (there were also 5 printer's proofs), published by Deutsche Krebshilfe e.V., Cologne, Germany, with the blindstamp of the printer Rupert Jasen Smith, New York, the full sheet. sheet 30 1/2 x 43in (77.5 x 109.2cm)

\$15,000 - 25,000

This double portrait of Mildred Scheel was never editioned.



261

ANDY WARHOL (1928-1987)

Kachina Dolls, from *Cowboys and Indians*

(Feldman & Schellmann II.381), 1986

Screenprint in colors on Lenox Museum board, signed in pencil and numbered 97/250 (there were also 50 artist's proofs), published by Gaultney, Klineman Art, Inc., New York, with the blindstamp of the printer Rupert Jasen Smith, New York, the full sheet, framed.
sheet 35 7/8 x 35 3/4in (91.1 x 90.8cm)

\$40,000 - 50,000

262

ANDY WARHOL (1928-1987)

U.N. Stamp (Feldman & Schellmann II.185), 1979

Offset lithograph in colors on Rives paper, signed in felt pen, numbered in pencil 155/1000 (from the edition of 500 with the Swiss stamp, there was also an edition of 500 with the U.S. stamp), published by the United Nations Disaster Relief Organization, New York, with full margins.

7 x 8 1/2in (17.8 x 21.6cm)

sheet 8 1/2 x 11in (21.6 x 27.9cm)

\$5,000 - 7,000



262

263

ANDY WARHOL (1928-1987)

S&H Green Stamps (Feldman & Schellmann II.9), 1965

Offset lithograph in colors on wove paper, from the unsigned, edition of 6,000 used as announcement for a Warhol exhibition at the Institute of Contemporary Art in Philadelphia, Pennsylvania, October 8-November 21, 1965, (aside from the signed edition of 300), published/printed by the Institute of Contemporary Art, Philadelphia/printed by Eugene Feldman, Philadelphia, the full sheet, framed.

sheet 23 x 22 3/4in (58.4 x 57.8cm)

\$2,500 - 3,500



263



264

ANDY WARHOL (1928-1987)

Untitled VI, from *Sex Parts* (Feldman & Schellmann II.177), 1978
Screenprint on HMP paper, a unique proof aside from the edition of 30,
with the inkstamps on the reverse of 'The Estate of Andy Warhol' and
'Andy Warhol Foundation for the Visual Arts' and initialed in pencil 'JF',
the full sheet.
sheet 31 x 23 1/4in (78.7 x 59cm)

\$6,000 - 9,000

265

ANDY WARHOL (1928-1987)

One Plate, from 25 Cats Named Sam and One Blue Pussy

(Feldman & Schellmann IV.55A), c.1954

Offset lithograph on laid paper, with the inkstamps on the reverse of 'The Estate of Andy Warhol' and 'Andy Warhol Foundation for the Visual Arts' and initialed in pencil 'LC' and 'PM06.0308', printed by Seymour Berlin, the full sheet.

sheet 19 3/8 x 13 3/8in (49.2 x 34cm)

\$3,000 - 5,000



266

ANDY WARHOL (1928-1987)

Happy Butterfly Days, c.1955-56

Offset lithograph in colors on a manila folder, signed and titled in the plate, from an unknown edition size, published by Vanity Fair, New York, with scored center fold and text panel on the reverse as issued, the full sheet.

overall 12 5/8 x 19 1/8in (32 x 48.5cm)

\$2,000 - 3,000

Warhol started his career as a commercial designer. In the mid 1950's the young artist designed a series of limited manila folders as promotional gifts for his patron, Vanity Fair magazine.

265



266



267

267

TOM WESSELMANN (1931-2004)

Monica Sitting with Mondrian, 1989

Screenprint in colors on wove paper, signed in pencil, dated and numbered 87/100 (there were also 12 artist's proofs), with the blindstamps of the publisher, International Images Inc., Putney, Vermont, and the printer, Screened Images, Port Washington, New York, the full sheet, framed.

sheet 39 1/2 x 27in (100.3 x 68.6cm)

\$12,000 - 18,000

268

TOM WESSELMANN (1931-2004)

Monica Lying on her Side with Scribble, 1990

Lithograph on Rives paper, signed in pencil and numbered PP 2/3 (a printer's proof, aside from the edition of 26), published by International Images, New York, printed by Derriere L'Etoile Studios, New York, the full sheet.

sheet 41 x 61in (104.1 x 154.9cm)

\$4,000 - 6,000



268

269

VICTOR VASARELY (1906-1997)

Image-Miroir (Mirror Image), 1965

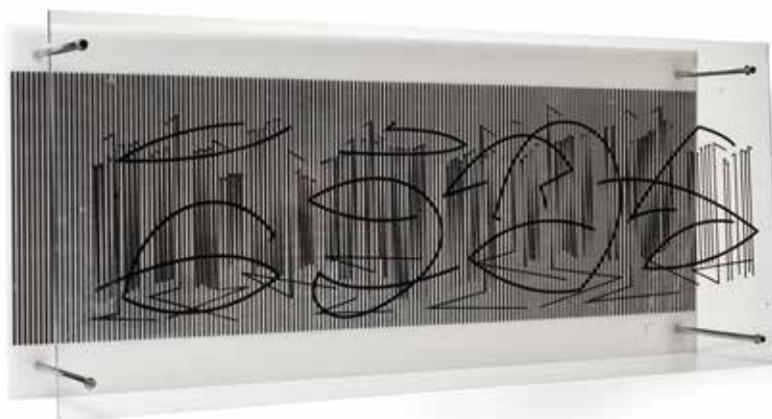
Screenprint on two polished aluminum panels, signed in ink, a proof aside from the edition of 138, published by Editions Essellier, Paris, produced by Atelier Gold et Lebey, Graveurs sur Métal, Paris.

18 x 15 3/4 x 15 3/4 in (45.7 x 40 x 40 cm)

\$2,000 - 3,000



269



270

270

JESÚS RAFAEL SOTO (1923-2005)

Escritura, from Síntesis Series, 1978

Screenprinted plexi, plastic and metal multiple, signed in ink on a label affixed to the reverse, titled and numbered 47/110, published by Editions Denise René, Paris.

11 3/4 x 27 1/2 x 5 1/4 in
(29.8 x 69.9 x 13.3 cm)

\$6,000 - 9,000

END OF SALE



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JEAN COCTEAU (1889-1963)

Judith et Holopherne

signed and dated 'Jean Cocteau * 1948' (lower right, on the right panel);
signed and inscribed 'Mr. Cocteau Milly' (upper left, on the left panel)

pastel on three panels

118 3/16 x 138 1/2 in (300.2 x 351.8 cm)

Painted in 1948 - 1949

\$100,000 - 150,000

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ROY LICHTENSTEIN (1923-1997)

Guild Hall East Hampton, 1980
Screenprint in colors with text on wove paper, signed in pencil,
dated and numbered 115/200 on the reverse, published by Guild
Hall Museum, East Hampton, New York, with full margins.
27 3/4 x 33 1/2 in (70.4 x 85 cm)

Sold for US\$8,500

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Prints & Multiples

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New Bond Street, London | 27 June 2023



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DAVID HOCKNEY (BRITISH, BORN 1973)

Coloured Flowers made of Paper and Ink
(MCA Tokyo 113; Scottish Arts Council 119)
Lithograph in colours, 1971, on Hodgkinson paper, signed,
titled, dated and inscribed 'AP' in pencil, an artist's proof aside
from the edition of 50, published by Petersburg Press, London
Sheet 992 x 952mm (39 x 37 3/8in)
£20,000 - 30,000 *

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AUCTIONEERS SINCE 1793



Blazing a Trail: Modern British Women

New Bond Street | 20 September 2023



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bonhams.com/PIC-MBT

MARGARET MELLIS (BRITISH, 1914-2009)

Still Life with Flowers
oil on canvas
54 x 65cm (21 1/4 x 25 9/16in).
£6,000-8,000 *



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Index

A	I	R
Andrews, Sybil	Indiana, Robert	162, 163
Appel, Karl	Indiana, Robert & Carolyn Brady	161
Arman		
Avery, Milton		
B	J	
Baldessari, John	Johns, Jasper	11, 170, 171, 172
Banksy	Judd, Donald	189
Barnes, Ernie		
Basquiat, Jean-Michel		
Bearden, Romare	Katz, Alex	174
Biggers, Sanford	KAWS	176, 177, 178, 179
Blake, Peter	Kelly, Ellsworth	219
Bontecou, Lee	Kollwitz, Käthe	49, 50
Bourgeois, Louise	Koons, Jeff	180, 181
Braque, Georges	Kusama, Yayoi	160
C	K	
Calder, Alexander	Léger, Fernand	46, 47
Cassatt, Mary	Lewis, Martin	51, 52
Catlett, Elizabeth	LeWitt, Sol	183, 184, 185, 186, 187
Chagall, Marc	Lichtenstein, Roy	191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206
Chagoya, Enrique	Lindner, Richard	135
Chapman, Jake & Dinos	Longo, Robert	175
Condo, George		
Connor Brothers		
D	M	
Dalí, Salvador	Magritte, René	53
de Goya y Lucientes, Francisco José	Mangold, Robert	188
de St. Phalle, Niki	Matta, Roberto	54, 55
Dix, Otto	Miró, Joan	56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69
	Motherwell, Robert	207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218
	Mr. Brainwash	140, 141, 142, 143, 144, 145, 146
E	N	
Ensor, James	Mucha, Alphonse	99
Estes, Richard		
F	O	
Finch, Spencer	Neel, Alice	133
Fontana, Lucio	Nevelson, Louise	220
Francis, Sam		
Frankenthaler, Helen	Oldenburg, Claes	231, 232, 233
G	Opie, Julian	225, 226, 227, 228
Giacometti, Alberto		
Gilliam, Sam		
H	P	
Haring, Keith	Pearlstein, Philip	230
Hirst, Damien	Picasso, Pablo	70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91
Hockney, David		100
Hundertwasser, Friedensreich	Pissarro, Camille	
104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123		

Conditions of Sale

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see Conditions of Website use at www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 27.5% OF THE FIRST \$25,000 OF THE BID PRICE, PLUS 26% OF THE AMOUNT OF THE BID PRICE ABOVE \$25,000 UP TO AND INCLUDING \$1,000,000, PLUS 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$1,000,000 UP TO AND INCLUDING \$6,000,000, PLUS 14.5% OF THE AMOUNT OF THE BID PRICE ABOVE \$6,000,000, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kansas, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Missouri, Nebraska, Nevada, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Tennessee, Texas, Utah, Virginia, Washington, D.C., Washington state, West Virginia, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two (2) business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and/or deposit from bidders before approving the bidder registration. In the event a deposit is submitted, and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of

another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid. Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided to us, or will provide upon request, true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to section 2 above), nor any individual or entity with a beneficial or ownership interest in either the purchased property or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions (such programs and regulations, collectively, "Sanctions"); (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud; and (v) property purchased by you or your principal (if applicable) hereunder is not and will not be transferred to or used in a country in contravention of any Sanctions.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US \$25,000, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000, payment may also be made in or by the following methods:

(i) Cash. Please note that the amount of cash that can be accepted from a given purchaser is limited to US \$5,000 per

auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.

(ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.

(iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages; and/or (d) reveal the buyer's identity and contact details to the consignor. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if: (i) you are in breach of your representations and warranties as set forth in section 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

Conditions of Sale - continued

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The α symbol next to the lot number denotes no reserve. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth herein, and, if applicable, as further specified in the "Buyer's Guide" portion of the catalog. Lots designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility must be removed at the buyer's expense not later than 5:00 p.m. local time five (5) business days following the date of the sale. If not so removed, a storage fee of \$5.00 per lot per day will be payable to us by the buyer beginning at the close of the 14th day following the sale, and we may thereafter transfer such property to an offsite warehouse at the buyer's risk and expense.

Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to

do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available online at <http://www.bonhams.com/legal/9945/>. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with

commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; and
- (iii) Discovery and the procedure for the arbitration shall be as follows:
 - A. All arbitration proceedings shall be confidential;
 - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
 - C. Discovery, if any, shall be limited as follows:
 - (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
 - D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
 - E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days

Conditions of Sale - continued

after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.**

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams alleging that the lot is a counterfeit and within ten days after giving such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

For purposes of sections (a) and (b) above, "counterfeit" is defined as a work created with intent to deceive.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Buyer's Guide

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.

Estimates

Bonhams' catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserve

Unless indicated by the \square symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number(s).

Bidding at Auction

You must be eighteen (18) years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams' client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present

in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of twenty-four (24) hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

In order to bid online in a sale, you must be eighteen (18) years old or over and you must register to bid via MyBonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Online Bidding Registration for Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you are the successful bidder for any lot with a hammer price equal to or in excess of US \$10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

Online Bidding Registration for Companies or Other Legal Entities: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the entity. You must provide a credit card for verification either in your

name or the name of the entity but payment must be made from an account in the entity's name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity's certificate of formation/incorporation or equivalent documentation confirming the entity's name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

Buyer's Guide - continued

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact the Client Services Department for our form.

Regulated Species Materials

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a "Y" next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Upon request, Bonhams may refer the purchaser to a third-party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third party to collect, please provide details to our Client Services Department at invoices.us@bonhams.com prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time. To schedule collection of purchases, please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Shipping & Removal

Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of fourteen (14) days, after which time they may be transferred to offsite storage at the buyer's risk and expense.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a

Bonhams' shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Handling and Storage Charges

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within fourteen (14) calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer's risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

Offsite Sold Property Storage

All lots marked with a "W" in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

A. NEW YORK Sales (and New York Online Sales). Unless you are otherwise notified:

- **W lots (and additional purchases) from sales occurring on Tuesdays and Wednesdays** will be transferred to offsite storage at Door To Door on the proximate Thursdays. You may collect W lots from Bonhams by 5pm Eastern Time on Wednesdays.

Purchases will be available for collection on Fridays of the same week from Door To Door.

- **W lots (and additional purchases) from sales occurring on Thursdays, Fridays and Mondays** will be transferred to offsite storage at Door To Door on the proximate Tuesdays. You may collect W lots from Bonhams by 5pm Eastern Time on Mondays.

Purchases will be available for collection on Wednesdays from Door To Door.

Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door To Door Services
50 Tannery Rd
Somerville, NJ 08876

B. LOS ANGELES Sales (and Los Angeles Online Sales)

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door To Door Services
6280 Peachtree St.
Los Angeles, CA 90040

The transfer of lots to the warehouse of Door To Door is at the buyer's risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Full Value Protection (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Transfer \$37.50
Daily storage..... \$5
Full Value Protection (on Hammer + Premium + tax) 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at auctions@dtdusa.com.

Payment

Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door to Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a "Release Order" obtained from the Cashier's Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at <https://www.dtdusa.com/terms-and-conditions> and are available upon request from the Bonhams Client Services Department or from Door To Door directly.

Oversized 'W' lots

132

158

190

209

222

227

228

245

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding.

Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders: If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

I will collect the purchases myself

Please contact me with a shipping quote (if applicable)

I will arrange a third party to collect my purchase(s)

Sale title: Modern & Contemporary Prints		Sale date: 09 May 2023	
Sale no. 28157		Sale venue: New York	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

Please email or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
Fax +1 (212) 644 9009
bids.us@bonhams.com

SHIPPING			
Shipping Address (if different than above):			
Address: _____		Country: _____	
City: _____		Post/ZIPcode: _____	

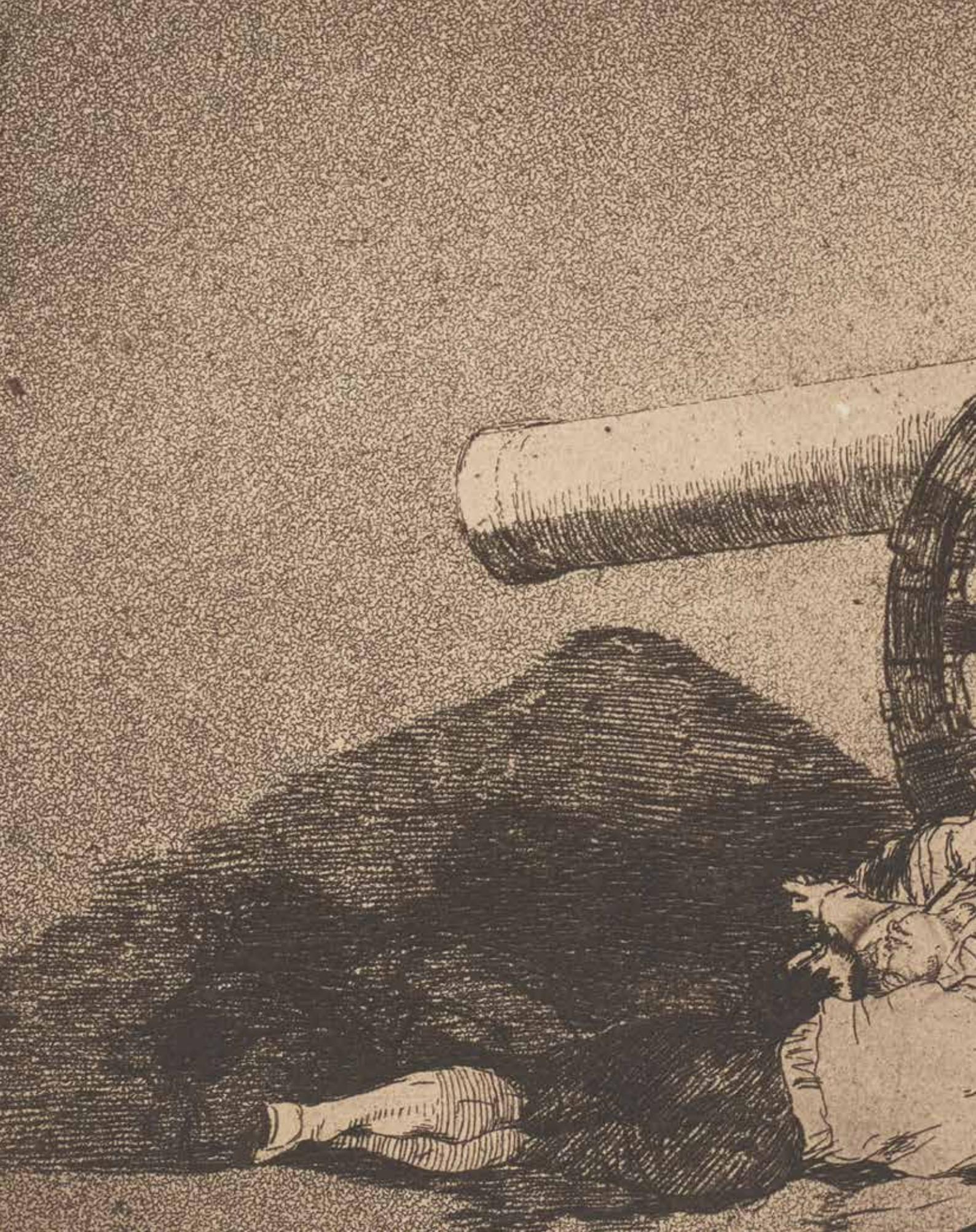
Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature:	Date:







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